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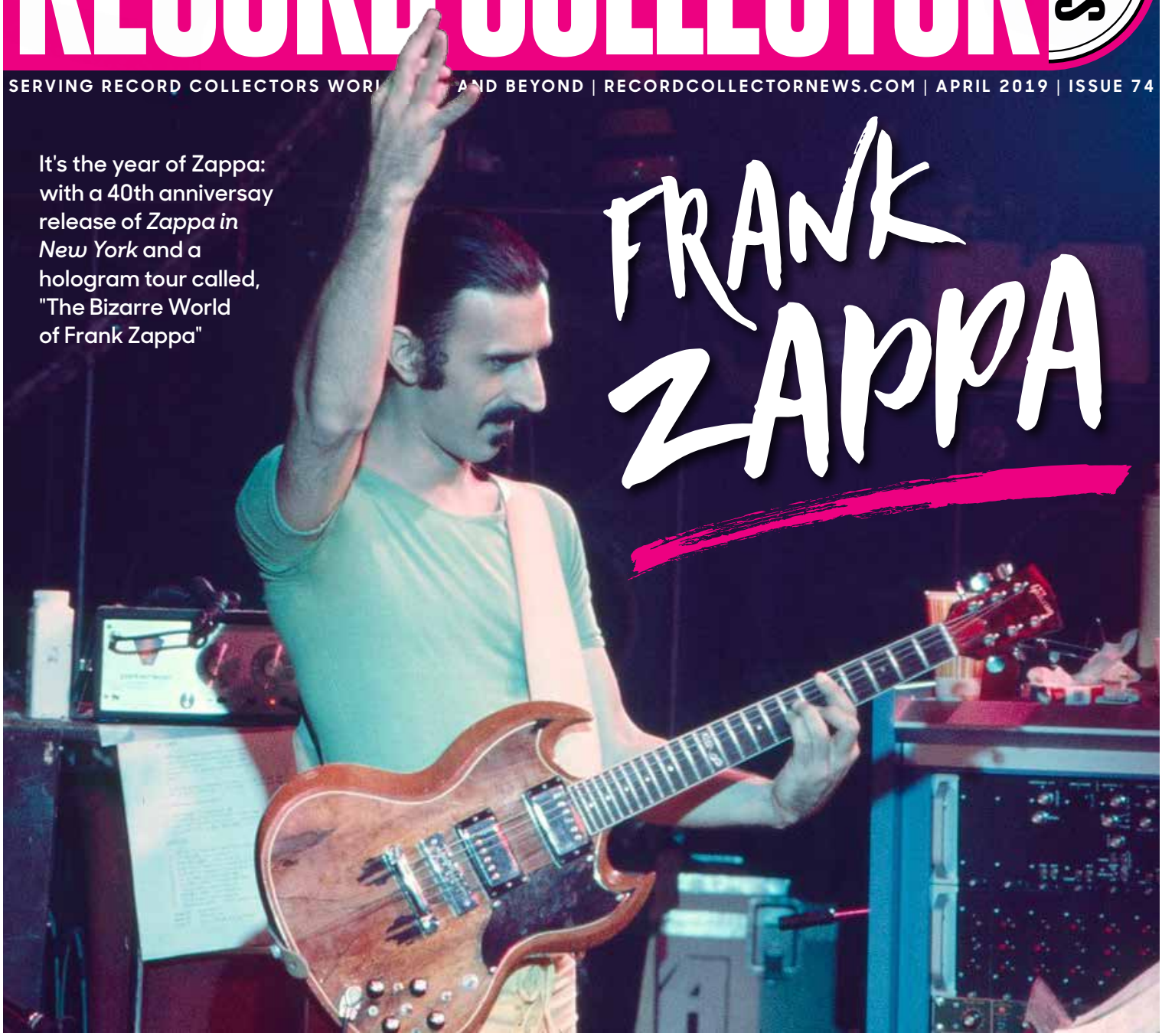

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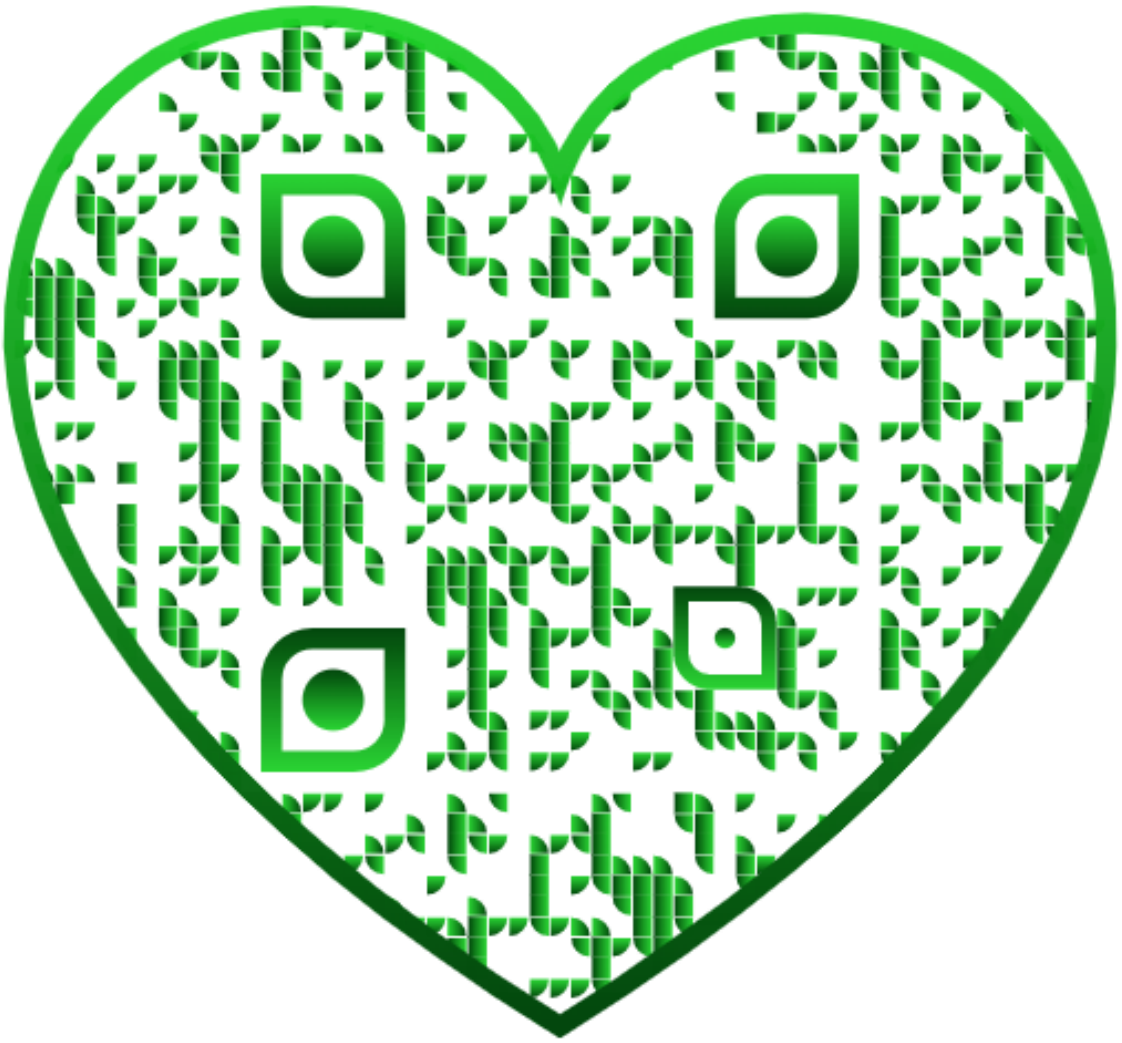

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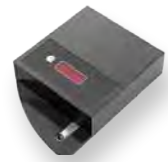

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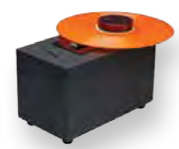

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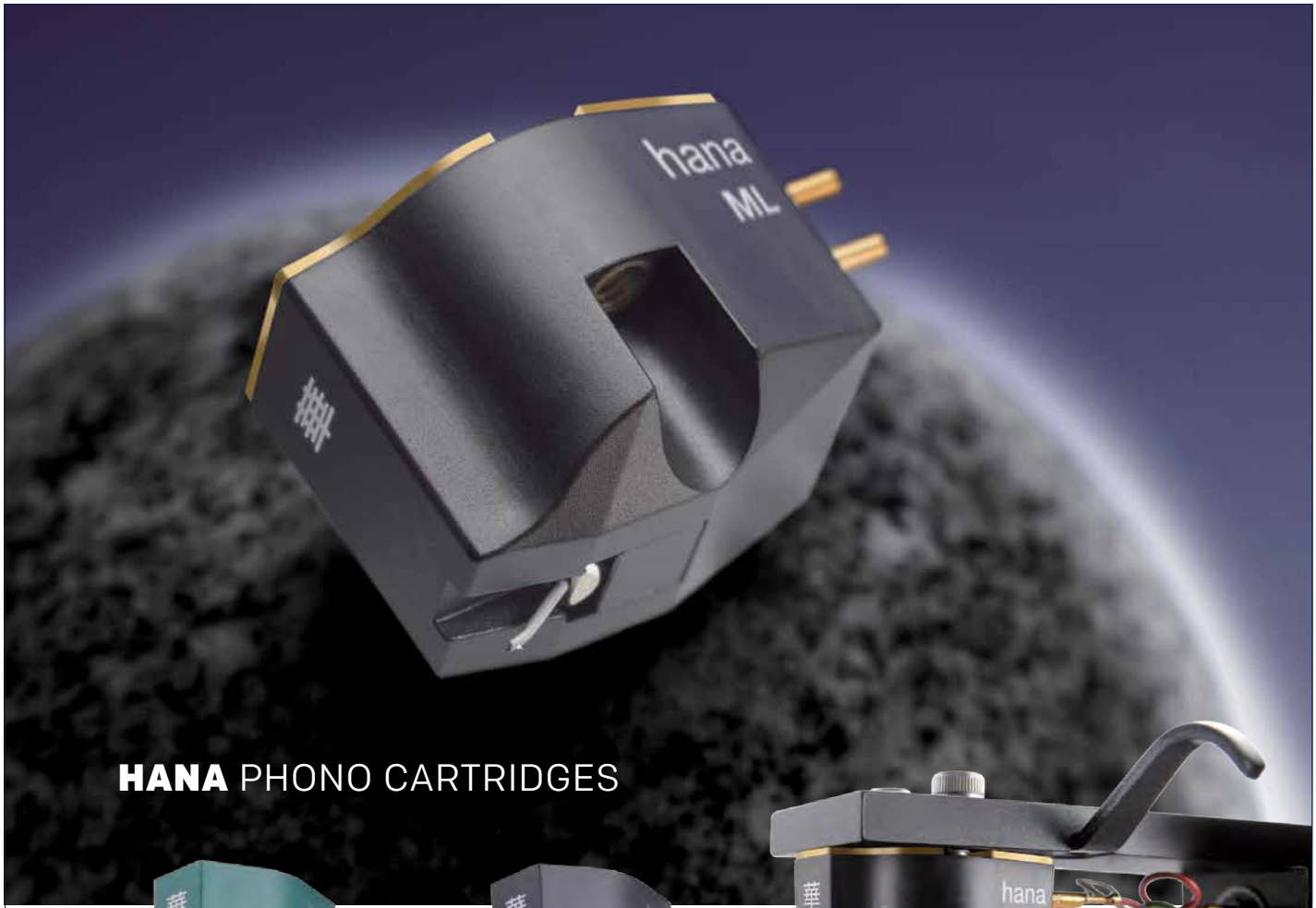

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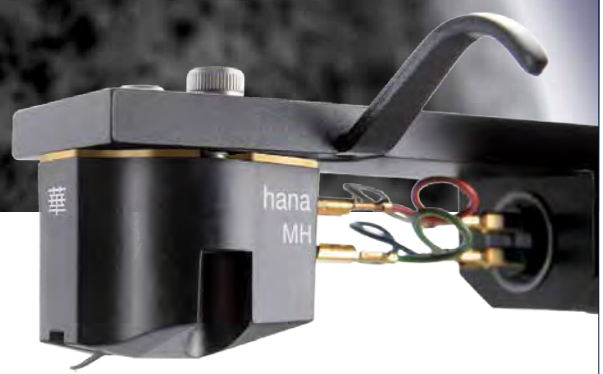

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ON THE COVER
Frank Zappa
Photo by of Gail Zappa

"The computer can't tell you the emotional story. It can give you the exact mathematical design, but what's missing is the eyebrows."
– Frank Zappa

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Zappa, Willapa and Christmas In April

BY JIM KAPLAN

AHMET ZAPPA'S SPEARheading of *The Bizarre World of Frank Zappa* hologram tour is the most important thing to happen in the Zappaverse in the last 25 years. I saw a preview of this journey. Holy Shit! It's a full frontal assault. There will be new, and unheard Zappa compositions.

Our Harvey Kubernik cover story on *Zappa Live In New York* further details this historic multimedia expedition. As deejays said decades ago on the Los Angeles radio stations KFWB and KRLA about attending Doo-Wop, R&B and rock 'n' roll concerts at The legendary El Monte Legion Stadium, one of Zappa's haunts, "Be there or be square." So let us jointly celebrate. "We are the other people" as Zappa once proudly proclaimed.

CHARLIE CHRISTMAS AKA CHUCK Crisafulli is a singer/songwriter, multi-instrumentalist and author of eight books who in December 2018 made available his debut collection of recordings *Weird Old Man*.Song titles like "Secret Service Pig," "Gone So Long" and "Put It Away (Sexual Misconduct Song)" are laced with humor, irony and a unique melodic sense. The musical influence of Frank Zappa is apparent. File under "Pleasantly Unsettling Sounds For Slightly Odd Listeners."

It's called the music business, so I encourage you to check out avid record collector, attorney and author Ben McLane's just published *Music Business in 10 Easy Lessons*. It's available for purchase on Amazon.

AND SPEAKING OF BOOKS, OUR native Angelino and Laurel Canyon music scholar Harvey Kubernik's *The Doors: Summer's Gone* has been nominated for the 2019 Association for Recorded Sound Collections Awards for Excellence in Historical Recorded Sound Research.

THE BELLINGHAM, WASHINGTON trio Willapa has recently issued their debut album *Willapa* on Cave Hollywood Records produced by band member and bassist David Kessel. Well respected music scribe Lee Zimmerman in print just praised them.

"Makes a sternly aggressive approach that mixes equal parts grunge with a determined hardcore imprint. It's a somewhat intimidating sound, typical of

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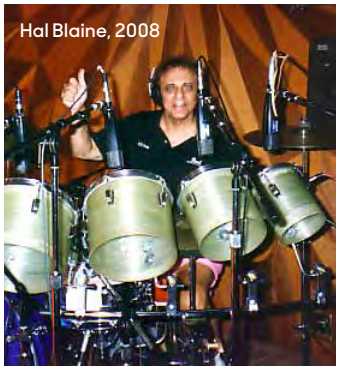
the North western environs from which they hail. Sounding somewhat similar to Pearl Jam in particular, the band features singer Chad DeRoux affecting a grumble and growl that would likely lead Eddie Vedder to consider him a brother in arms. Turgid in its tone and assertive in execution, Willapa make a strong and solid initial impression, one sure to delight those who appreciate heavier grooves and solid set-ups. Melody and mayhem are interchangeable here, giving this self-titled effort the heft and gravitas clearly intended throughout. Look for them to be filling stadiums soon."

Willapa's David Kessel is the son of the legendary guitarist and jazz icon, Barney Kessel. Verve and Impulse Records, together with UMe, launched their series Vital Vinyl, reissues of essential jazz LP's from the label's influential catalogues. One title, *Billie Holiday - Songs For Distingué Lovers* from producer Norman Granz brings together Barney Kessel on guitar, Ben Webster on tenor sax and Harry 'Sweets' Edison on trumpet to back up Billie on this 1956 classic.

I'M ALSO SAD TO REPORT WE LOST some musicians in February and March of 2019. Drummer and Wrecking Crew member Hal Blaine, guitarist Dick Dale and photographer Guy Webster.

Blaine was the backbeat on dozens of hit records over the last 60 years. Dale is the pioneering surf guitarist who had a musical and equipment influence on Seattle-based teenager James Marshall Hendrix, while Guy Webster snapped 210 album covers. Visit guywebster.com and have your mind blown by his LP covers and epic photo sessions.


Hal Blaine, 2008

I WAS LUCKY ENOUGH TO GET a review sample of the new Hana M Series MC Low Output cartridge. It has a nude microline stylus for smooth grooveriding, threaded headshell fittings which makes futsing with the cartridge much easier, and a bit more mass which makes headshell selection easier too. Oh, and it sounds great. Listening to the M Series it compares with the Ortofon Cadenza Blue. Not quite as complete sounding as the Ortofion, but in the same neighbourhood. Set up was easy. At first there wasn't much of a sound stage but after a number of hours and quite suddenly it was there. I checked the azimuth of the stylus and out of the box it was too close to adjust. Again, super easy set-up, great sound, and real improvements. I can't wait for the mono version!

AS THE ROLLING STONES EMBARK for a US tour in April and May, Keith Richards' *Talk Is Cheap* 30th anniversary edition is out via BMG. This reissue also includes 6 bonus tracks, four of which feature pianist Johnnie Johnson including Eddie Taylor's "Big Town Playboy," "Blues Jam," "Slim" and the kinetic Jimmy Reed cover "My Babe."

In mid-April Polydor/Interscope in North America will release a brand-new Rolling Stones Best of compilation album, *Honk*. The collection contains classic cuts from every Rolling Stones studio album from 1971-2016.

Like the Rolling Stones, we're busy and preparing the next *RCN* issue due in May. Harvey Kubernik has penned two groovy stories on Queen and Al Green.

JOHNNY & EDGAR WINTER *Together*

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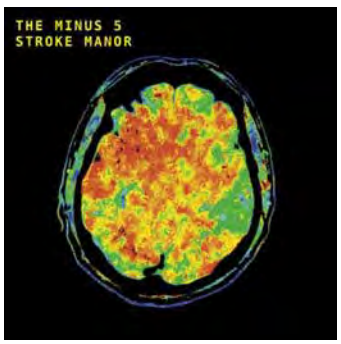
Record Store Day

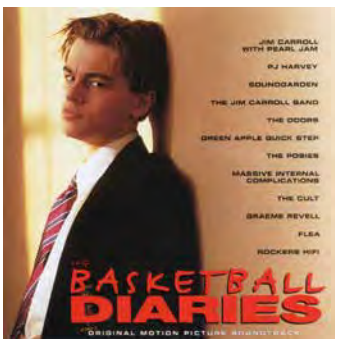
A sneak peak at some of the treats headed your way on this year's RSD event

BY GILLIAN G. GAAR

WHAT DID YOU get on Record Store Day last year? I picked up *David Bowie, The King in the Ring* (one of the two "sit down" concerts taped for Elvis Presley's 1968 "Comeback" TV special), and *Free to Be You and Me* (on pink vinyl). I've been given a sneak peak at some of the treats headed your way on this year's RSD event, which will be held April 13, courtesy of our friends at various indie labels:

THE MINUS 5 *Stroke Manor* (Yep Rock Records) When musician Scott McCaughey had a stroke in November 2017, he found that all his previous musical creations — with the Young Fresh Fellows, R.E.M., the Minus 5, and who knows how many more — were wiped from his memory. His doctor told him he wouldn't play music again. Undeterred, McCaughey fell back on doing what songwriters do best: write what you know. Hence, *Stroke Manor* is a portrait of life in a hospital and in recovery; medical treatments ("MRI"), TV viewing ("Pink Bag for Rip Torn," "Beacon from RKO"), and contemplating what you've lost ("My Collection"), in delightfully loopy lyrics. An avowed pop fan, McCaughey hasn't lost his touch for a strong hook, and he gets assistance from a gaggle of friends, Peter Buck, Corin Tucker, and Jeff Tweedy among them. In addition to the vinyl release (on "brainwave" vinyl, we're told), there will also be a limited edition CD release.





VARIOUS ARTISTS *The Basketball Diaries* (Real Gone Music) Back in the 1990s, the CD was king and vinyl records were thought to have gone the way of the dinosaur, likely the reason why this film's soundtrack (based on poet/musician Jim Carroll's searing memoir of the same name) wasn't released on vinyl at the time. The real Carroll (played by Leonardo Di Caprio in the film) appears on a number of tracks recorded especially for the album, reciting his work while backed by Graeme Revell, and collaborating with Pearl Jam on "Catholic Boy." Rounded out with alt rock stuff by the likes of PJ Harvey, Soundgarden, the languid fan favorite "Strawberry Wine," all packed in a double album set on "basketball orange" vinyl.

WOODY GUTHRIE *I Don't Like the Way the World's A-Treatin' Me* (Omnivore) This marks the first time Guthrie's 1952 demo of the title track has been released on vinyl (in this case, a 10-inch EP). The stark song, performed acapella in the demo, is also presented in a new version, with instrumental backing by Jeff Tweedy. There are also two terrific versions of "Beech Haven Ain't My Home," aka "Old Man Trump," a lyric Guthrie wrote about Fred Trump (father of the current president), in protest

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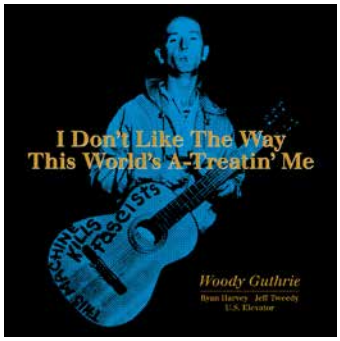

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against the racist policies of his housing developments: a lively one by Ryan Harvey, Ani DiFranco, and Tom Morello, and a more subdued version by US Elevator.

A check of the track listing clues you into the theme of the popular Sun Records series: it's all about the women.

VARIOUS ARTISTS *Sun Records Curated by RSD, Vol. 6* (ORG Music) A check of the track listing clues you into the theme of this year's edition of the popular *Sun Records* series: it's all about the women. The songs are drawn from Sun's archives, which now includes recordings from labels like Plantation and Red Bird Records; that's why you'll find such stuff as Jeannie C. Riley's country charmer "Harper Valley PTA," and the Dixie Cups' girl group classic "Chapel of Love." Not to mention lesser-known fare like Peggy Scott and Jo Jo Benson's rousing "Soulshake" and the offbeat "Kangaroo of Love" by Margaret Lewis.

DENNIS QUAID & THE SHARKS *Out of the Box* (Omnivore) This is the first vinyl release of Quaid's album (released on CD last year). "We play a junkyard of American music," Quaid boasts in the album's liner notes, and the band is clearly out to have a rollicking good time. They're stronger on the more uptempo numbers ("I'm in Love," "Peaches No. 9"), and the choice covers ("Slow Down" and two takes on the Doors with "L.A. Woman" and "Riders on the Storm").

WINTER *Infinite Summer* (ORG Music) Five slices of cool pop make up this EP from a musician whose music is invariably described as "dreamy." Samira Winter was born in Brazil, and began her music career after moving stateside, singing in both English and Portuguese. A great release to kick back with as the days get warmer and longer. On luscious double mint vinyl.

LONE JUSTICE *Live at the Palomino 1983* (Omnivore) Previously unreleased is always good, and that's what you get on this album from the highly regarded LA cow punk band, recorded before they'd even released a record, with the initial lineup of Maria McKee, Ryan Hedgecock, Marvin Etzioni, and Don Willens. McKee's crystal clear voice shines on numbers like "You Are the Light" and "How Lonesome Life Has Been," not to mention the band's covers of "Working Man's Blues" and "Jackson." Those who felt Lone Justice was underrated and underappreciated will certainly want to snap this up, and if you miss out on the vinyl, there's a CD version (released the day before RSD) available as well.

Those who felt Lone Justice was underrated and underappreciated will certainly want to snap this up, and if you miss out on the vinyl, there's a CD version.

BADFINGER *So Fine: The Warner Bros. Rarities* (Real Gone Music) Badfinger fans rejoiced when Real Gone reissued *Badfinger* and *Wish You Were Here* last year in expanded editions. This vinyl release contains all the bonus tracks that appeared on the two CDs, as well as an extra treat: a previously unreleased version of "Love My Lady." Just to entice you completists out there. The double album set is on red vinyl.

JOHNNY ADAMS *Heart & Soul* (ORG Music) Originally released in 1969, this album serves as a sampler of Adams' first decade as a professional singer, starting with his first hit, "I Won't Cry," produced by a just-barely-still-in-his-teens Dr. John. Adams is a superb singer, and every track on this album (which also includes "Reconsider Me," "A Losing Battle," and Adams' sizzling rendition of "Release Me") is a stone soul classic. In fact, the only problem with this record is that at a mere 11 tracks, it's just too short. On blue vinyl.

CHEAP TRICK *The Epic Archive Vol. 3 (1984-1992)* (Real Gone Music) I didn't get to fully preview this, only having access to the excerpts on iTunes. But I wanted to mention it anyway. It'll be the final such release in Real Gone's series of Cheap Trick rarities releases, and the net's been cast wide to reel in some interesting stuff. Songs from movie soundtracks; single versions; alternate mixes; and that cover of "Magical Mystery Tour" that appeared on their *Greatest Hits* set. On flame red vinyl.

Lots of other stuff out there too, of course; you can send Elvis' *Live at the International Hotel* (RCA/Legacy), X-Ray Spex's *I Am a Cliché* (BMG), and the *This Is DEVO Box* (Rhino) my way if you're so inclined. Happy hunting!

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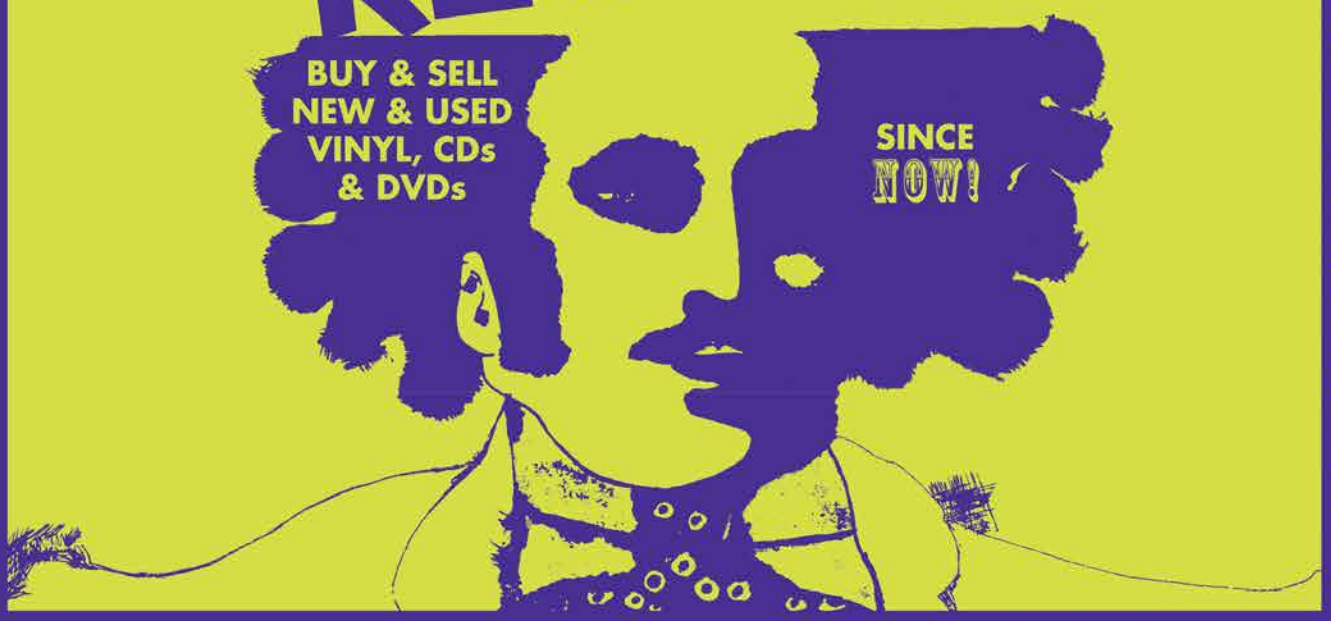

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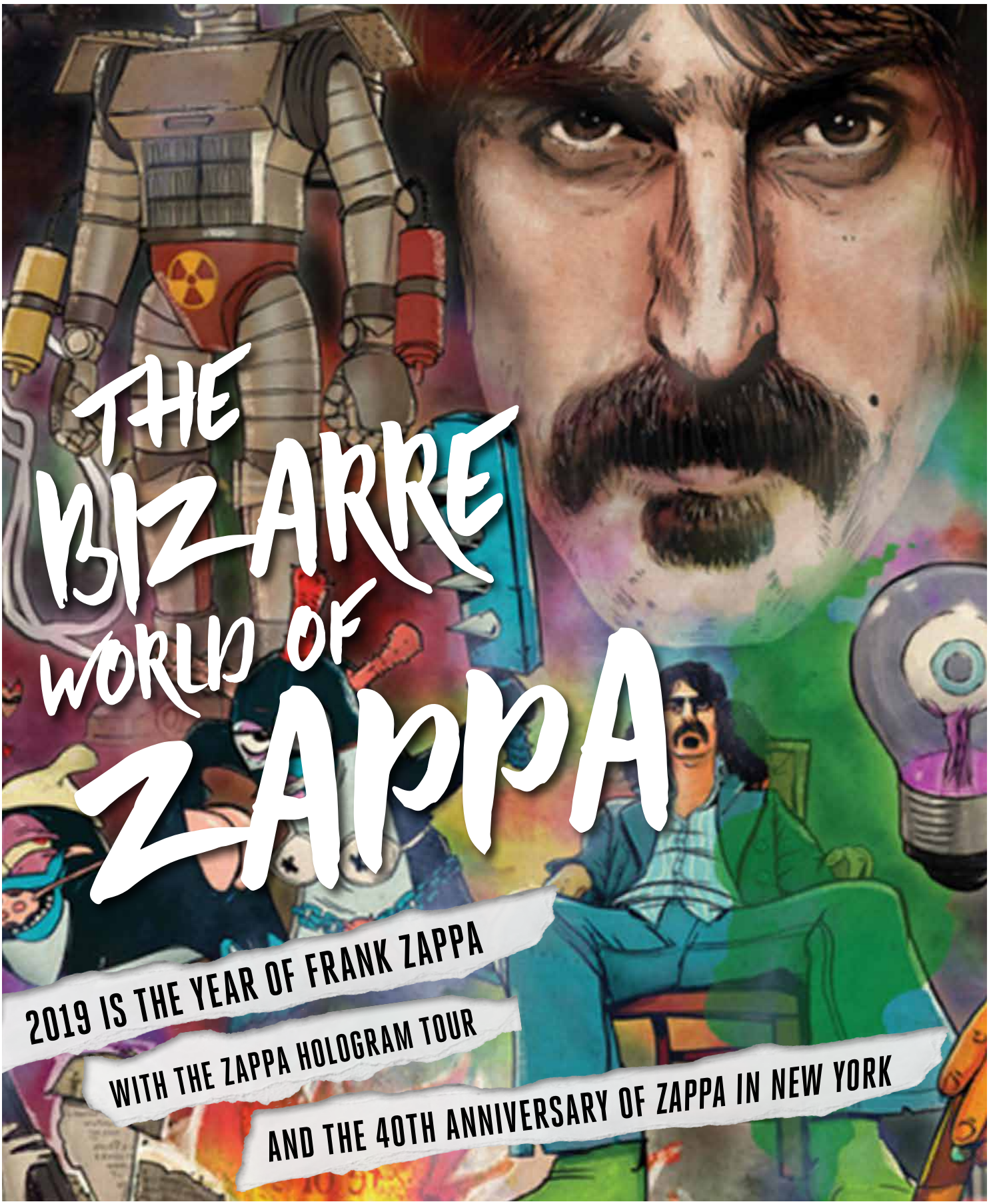
THE BIZARRE WORLD OF ZAPPA
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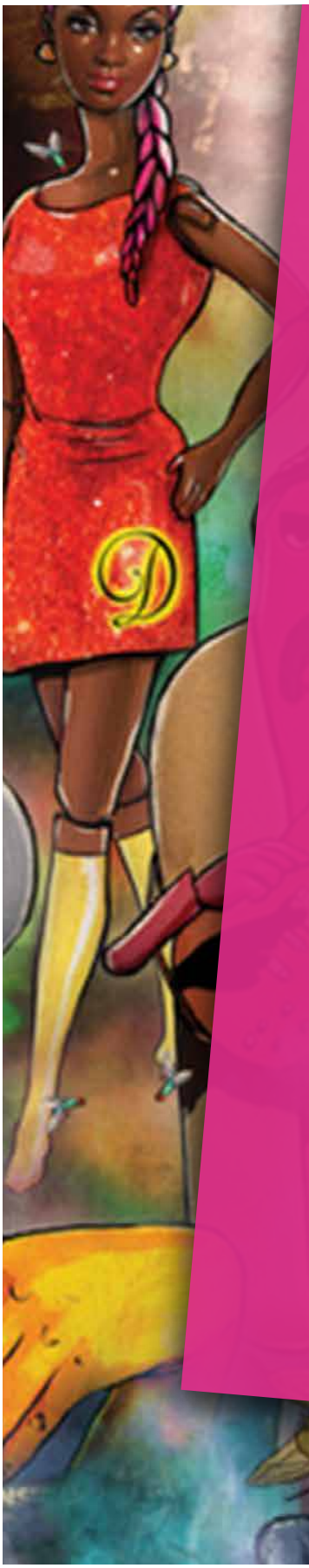
WITH THE ZAPPA HOLOGRAM TOUR
AND THE 40TH ANNIVERSARY OF ZAPPA IN NEW YORK



Frank Zappa's live double album *Zappa in New York* is being celebrated with 40th anniversary releases including a deluxe box set, expanded LPs and a 5-disc collection featuring unreleased performances. Plus, this April, "The Bizarre World Of Frank Zappa," a Frank Zappa hologram tour, premieres new music with former bandmates

BY HARVEY KUBERNIK

In 1976, Frank Zappa played four historic sold-out concerts at The Palladium in New York City the week between Christmas and New Year's. These thrilling shows – described by band member Ruth Underwood as "theatrical, outrageous and raucously funny, but also filled with startling and gorgeous music, dating from Frank's 1960s output to literally the moment the curtain went up"— served as the source material for the live double album *Zappa In New York* which was constructed from the best-played performances with overdubs later recorded in the studio. Originally slated for release in 1977, the album was delayed for a year due to record label censorship issues, mostly over the controversial song "Punky's Whips," and finally released in 1978.

One of Zappa's most beloved collections of songs, the now classic album included a sensational live version of "Sofa" alongside nine new compositions, including the complex percussion-based piece "The Black Page," which has become infamous in the drum community as the ultimate challenge, the Devilish comedic sendup "Titties & Beer," and the notorious aforementioned "Punky's Whips" about Punky Meadows, the flamboyant guitarist for the band Angel.

In celebration of its eventual release in 1978, *Zappa In New York* was released on March 29 via Zappa Records/UMe as a suite of expanded anniversary editions to commemorate the album's recent 40th anniversary. Overseen by the Zappa Family Trust and produced by Ahmet Zappa and Vaultmeister Joe Travers, the expanded versions are available as a 5CD box set, 3LP on 180-gram audiophile grade vinyl and digitally.

The five-disc collection is housed in a limited-edition metal tin shaped like a NYC street manhole cover and includes a replica ticket from one of the shows, consists of the main album in its original mix, newly remastered by Bob Ludwig in 2018 and available for the first time since its debut.

The four additional discs are loaded with relevant Vault nuggets and more than three hours of unreleased live performances from the New York City Palladium concerts, representing every composition played during the concerts and the best alternate performances of every tune Zappa picked for the original album, all newly mixed in 2018.

The three-LP set, pressed at Pallas in Germany, features all-analog mastering of the original album mix, unavailable since first issued. Plus, an additional LP of select bonus content from The Vault. The digital release marks the debut of the original mix.

To achieve the highest-level sound quality, the audio team went back to the original two-inch 24-track multi-track master tapes and transferred every reel at 96kHz 24-bit wavs.

"We are excited to bring you this new Deluxe version of *Zappa in New York*: an opportunity to re-examine and celebrate the source material of a great album while exploring the events of Frank's life in late December 1976, Collections like these really show of the work ethic of a musical genius," exclaims the Zappa Family Trust in the album notes.

The collection showcases some of Zappa's most masterful guitar playing and electrifying arrangements as he leads an exceptional band featuring Ray White on vocals and guitar, Terry Bozzio on drums and vocals, Eddie Jobson on keyboard, Ruth Underwood on percussion and synthesizer, Patrick O'Hearn on bass and vocals and David Samuels on timpani and vibes. Don Pardo provided "sophisticated narration" and the brass section, featuring jazz duo the Brecker Brothers with Randy Brecker on trumpet and Michael Brecker on tenor saxophone, was rounded out by the SNL players: Lou Marini on alto sax, Ronnie Cuber on baritone sax and Tom Malone on trombone.

Zappa In New York includes expanded packaging which features previously unseen live photos by Gail Zappa alongside extensive liner notes by band members Ruth Underwood and Ray White (who were part of Zappa's band for these shows) as well as an insightful essay by Joe Travers with Australian writer Jen Jewel Brown.

Underwood also contributes a solo piano version of "The Black Page" that has been newly recorded for this special edition. "'The Black Page' has proven to be one of Frank Zappa's most intriguing and enduring compositions. It is performed in many kinds of venues

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all over the world. It is taught and studied in schools. Perhaps most exciting is that it is adaptable and lends itself to a variety of orchestrations and re-workings, as FZ himself demonstrated. I am proud that after 40 years, mine is finally among them. It is my love letter to Frank and Gail," Underwood writes in the liners.

Zappa In New York capped off a terrific year for the ever-prolific and always-moving musician which included shows around the globe including his second Australian tour and one and only Japanese jaunt, the release of his album *Zoot Allures* and Grand Funk Railroad's record *Good Singin' Good Playin*, which he produced, a string of Halloween shows and a performance on *Saturday Night Live* which ended up having a profound impact on the Palladium shows.

Following an on-air collaboration with *SNL*'s announcer Don Pardo and the show's house band, Zappa invited them to be a part of the shows after three of the horn players so loved playing with Zappa that they asked if they could be involved.

As Travers and Brown write in the illuminating liner notes: "Out of nowhere, the concept of adapting horns to the scheduled concerts became a reality. Frank was immediately swept up in the pleasure and challenge of writing and arranging parts for the existing material."

LIVE MUSIC'S PREMIER HOLOGRAM production company Eyellusion has announced that a who's who of Zappa fan favorite musicians will support *The Bizarre World Of Frank Zappa* hologram tour which will make its debut this April in the U.S. The nine U.S. shows begin Friday, April 19, with seven European shows in May to follow. Additional dates will be announced in the coming months.

In 1974, Frank Zappa transformed his Los Angeles rehearsal space into a sound stage and cranked out some unbelievable performances seen and heard only by the camera operators in the room. The audio from these performances — locked away in the Zappa vaults for 44 years — will serve as the basis for what will be the world's most ambitious hologram tour to date. The "can't miss" concert spectacle is being produced in close cooperation with the Zappa Family Trust.

The Bizarre World of Frank Zappa hologram tour band is comprised of former ZAPPA bandmates for this monumental series of shows. The touring unit boasts guitarists Ray White and Mike Keneally, bassist Scott Thunes, multi-instrumentalist Robert Martin, percussionist Ed Mann, and drummer and Zappa archivist Joe "Vaultmeister" Travers.

"As a futurist, and hologram enthusiast, Frank fearlessly broke through boundary after boundary as an artist and in honoring his indomitable spirit, we're about to do it again, 25 years after his passing," said Ahmet Zappa, EVP of business development for Eyellusion and co-trustee of the Zappa Family Trust.

"We're excited to world premiere a handful of Frank Zappa compositions; these mind-melting concerts we're putting together celebrate the music, often surreal imagery and humor synonymous with Frank. We will be pushing the limits of what anyone has seen holographically on stage before in a live venue. Circumstances, objects, places and subject matter from Frank's songs and imagination will be brought to life for the first time on stage. We are anthropomor-

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phizing Frank's music utilizing various visual techniques, art styles, classic imagery from his album artwork and characters from his songs, culminating in one extremely bizarre, live music experience.

"My father and I actively discussed 3D and 'holography' and it was a concept he actively engaged in. He actually devoted half a chapter of his *The Real Frank Zappa Book* to this subject.

"These mind-melting concerts we're putting together celebrate the music, often surreal imagery and humor synonymous with Frank.

"This is a love letter and a journey celebrating the genius artistry of Frank Zappa. On a personal note, I feel like I am finishing something my father started years ago. And let's not forget, Frank himself will be rocking his fans, alongside his bandmates like nobody's business."

THE BIZARRE WORLD OF FRANK Zappa is unlike any other hologram-driven musical event you've ever read about or seen. *Record Collector News* magazine publisher Jim Kaplan and I saw a preview of the production.

It's a blend of music, technology, video, film, eye-popping animation and sonic explorations. This isn't a music and screen show tribute booking at a venue re-creating familiar top 40 hits and parading catalog. The stage repertoire features unreleased and unheard Zappa music.

Once again, Frank Zappa and veteran Zappa tour band members have re-defined sound and vision mixture in a theatrical presentation. *The Bizarre World of Frank Zappa* is a bold landmark multi-media adventure which ushers the hologram-driven experience past the goal posts.

AHMET ZAPPA INTERVIEW

AHMET ZAPPA IS THE SON OF Frank and Gail Zappa. He's an entrepreneur, author, film and television screenwriter and producer.

Ahmet currently runs the extensive Frank Zappa estate through the Zappa Family Trust as co-Trustee. As a Co-Trustee he manages and administers all assets of the Frank Zappa business. This includes recordings, publishing, name image and likeness as well as furthering the Zappa business and trademarks in the marketplace.

Q: Tell me about your roles running the Frank Zappa estate?

A: Over the years if my mom ever needed help I would help out. And when she got sick, we were in the hospital and she said, 'Look. I can't fight for my life and fight for the business.' And she asked me to step in. And I did.

"A big part of that was preserving the music, saving the music, re-structuring a lot of deals and stuff. I was born in 1974. At an early age I left the house when I was age eighteen or nineteen and started my own businesses.

"My dad is Frank. But I don't have this connection of 'being the son of.' It's not something I'm aware of. I think I was naturally trying to do things but not trying to avoid my legacy. I was just pursuing my own interests and really not involved with the family business.

"And then diving in when you suddenly have to do all the day to day and trying to figure everything out it becomes really clear and remarkable the level of passion from Frank's fans. Their commitment to the music and how much they care. It's totally inspiring.

"We have the podcast room that we can talk to the world that is anything Zappa-related. Like [the official] *Frank Zappa Podcast* I do with Scott Parker, who I met thru Joe Travers. (podcastgarden.com/podcast/cappacast)

"Any circumstance that I get to meet people who are so passionate, like Scott, for example, he always tries to do things that we would be aware and comfortable with. He's very respectful. I think that is what's key. And it's not just a 'Zappa thing.' 'Cause I'm sure, you know, lots of people like to think of my mom as this like Zappa cop. Some people have negative feelings about that. Like 'Set the music free.' I read some things.

"I don't think those people truly understand from a family perspective and from a business perspective what actually goes into the reasons why things happen the way they happen. It's probably things boring to people but it's still a business and needs to be run the right way.

Q: Tell me about your Zappa-centric work.

A: No one likes to think about that stuff and I understand that comes with even the role I now have and what peoples' misconceptions are about what I do. It is what it is. Time will tell. My whole agenda when I was asked to kind of step in is that I kind of went with my gut. Which I assume fans want more of what they like and want it sooner and want to feel closer to the content and I want to try to create new ways and new experiences for people to experience music but also try to get a younger generation into the music.

"Look, I was not there day-today when my mother was doing things. And to be honest, I've known Joe a long time and he worked with Gail trying to do the same thing. I just think the only real difference with coming into this, I know what I know by being the son of and living in the house and I have my own recollections and stories, but the music and day-to-day, and Joe has been at it for so long, and we do try and listen to what the fans want online. That's important to us and that's the kind of access that they want.

"I just like to approach it as let's have fun. Let's try to pull in as many assets as we can visually to support as much audio around a certain moment in time that we can. And a lot of the reason we can do more of what I think we are doing is some of the first steps that we took was put things into a content management system so we have all these assets. They sit there in a drawer and you don't know exactly what they are until you go through them (laughs). Right? We're still a mom and pop business. There's five or six of us.

"My reality is I have my own businesses and my world changed and it's really sad when my mother passed away. It was a new reality. And I kind of looked at, 'well there's people who are very passionate and very fortunate that everyone in the organization loves' but also I happen to love them. It's a good hang all

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the time. We are talking about stuff that I care about. I mean I really feel blessed. People who have lost their parents I get to see things and connect with it and it turned into something from 'how am I gonna do this' to a blessing.

"My mom cared. Joe cares. We all care. Working with Universal initially was a Herculean effort, getting everything ready and so much of it all at once.

"I am standing on my mother and father's shoulders right now. They set the compass of 'how do we do things?' Before Frank passed away there was a lot of unfinished stuff. How he did things and what he liked and didn't like. Gail understood that. We're in a place where as Frank would say, 'if it smells right put the eye brows on it.'

Q: Let's discuss the new Zappa In New York

A: Hearing the releases and *Zappa In New York*, it kind of fucks with me, actually. Certainly the *1973 Roxy Live* release because you are so used to... I've worn these records out. So when you hear the other tapes and the other elements I'm actually conflicted by 'what was the choice between this or that?'

"So it's like a scavenger hunt that you're never gonna get the answers for.

"What I mean is that we don't have Frank right now to ask why didn't you do X, Y and Z? But it is really fun and the way I try to answer the questions like if Frank was here. He was picking a selection of music that could fit on a record. And being able to distribute music has changed so much and so I like to think, for completists, at least my point of view, is I don't want to hold anything back.

"I'm too anal and when we know what we have, 'Oh. Well let's organize it in a really awesome way. Let's try to have as many pictures that can be associated with it and who was there for liner notes?' Sorry to say or repeat some things all of the time because they are all kind of emotional to me, 'cause they are.

"But *Zappa In New York* particularly, for me, as an art standpoint, and you met my mother, she had such a creative eye, and working on all the art work, and having an understanding of packaging, and how we put that together. And I find myself enjoying the same role that she filled is the same thing I'm doing now. And I love it. From a design perspective it was really fun coming up with how this is going to advance.

"So I know my mother enjoyed that. But what is unique about this new *Zappa In New York* is really it's her photography. So not only her creative eye but a lot of these pictures are really awesome. She should have pursued photography in my opinion. As an early boy I remember her always having a camera around her neck.

"What do I think of when I think of New York? I think of manhole covers. Looks like a size of a CD. 'Let's see if we can put it all in there and make it cool Zappa.' Maybe it's a very simplistic approach but I wanted it to feel grubby and of the moment but the way I think of New York in some ways. Or think of New York in that time, having been exposed to the music and the footage.

Q: One thing in the Zappa In New York *1978 configuration and this 2019 expanded offering is that several Frank Zappa song titles are not politically correct and user-friendly in today's current climate for radio airplay and music media reviewers. For example, Zappa compositions "Titties & Beer," "I Promise Not To Come In Your Mouth," "Big Leg Emma," "Penis Dimension" and "Dinah-Moe Humm."*

I find it refreshing Zappa In New York *arrives to the 2019 marketplace without compromise or concerns about subject matter, titles, language or censorship restriction.*

A: You are pointing out what some would say is explicit language but I feel there is nothing really shocking about it to me in the sense that these are things that certainly people still say or express. And I think from that perspective I think Frank was actually a very honest practical straight to the point call it like he sees it. I don't think he ever was thinking about 'I need to shy away from...'

"I think he was writing about experiences and not picking a title of a song 'You know what? I think people are really going to react to this.' I think it was really as simple as to him it's funny. He wasn't trying to trick you.

"I know some other people philosophically don't share that point of view but for me it was natural. We had that freedom. It's such a non-issue by taking the shock value out of it. It is kind of baffling when people get in an uproar. Frank didn't care what other people thought.

Q: And this spring there is the Bizarre World of Frank Zappa *tour.*

A: I used to have conversations with Frank all the time where he wanted to stay home and send a hologram out. In fact, there are tons of audio with him talking about holograms and I actually used it in one of the audio promotional piece that we use to advertise that we're about to go out on the road. And he inspired me, honestly, with the way that he talked about technology and the things he was interested in became my interests. And it really shaped the businesses I really got into.

"I was working at Disney and early on I was trying to figure out how we'd take a physical product and have this digital story-telling component to it. Going back ten years.

Gail brought me into all these hologram conversations. We now have partners. I met people who matched my musical enthusiasm.

JOE TRAVERS INTERVIEW

SINCE 1995, DRUMMER/ARCHIVIST and Vaultmeister Joe Travers along with the Zappa Family Trust has overseen and worked diligently maintaining Frank Zappa's audio and visual vision with an on-going series of retail releases. There are 50-plus Zappa posthumous releases credited to Travers' his name since 1993.

The Zappa Family Trust has been partnered with the UMe record label since 2015. Over the last few years, their reissue schedule has included a handful of Frank Zappa's most endearing work: *Lumpy Gravy, Weasels Ripped My Flesh, We're Only In It For The Money, Absolutely Free*, and *Zoot Allures*. Travers is also involved in the

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THE BIZARRE WORLD OF FRANK ZAPPA TOUR DATES

UNITED STATES

DATE		CITY	VENUE
Fri	4/19	Port Chester, NY	Capitol Theater
Sat	4/20	Rochester, NY	Kodak Center Theater
Mon	4/22	Red Bank, NJ	Count Basie
Wed	4/24	Long Island, NY	Paramount Theatre
Fri	4/26	Boston, MA	Shubert
Sun	4/28	Albany, NY	The Palace Theatre
Wed	05/1	Wilkes Barre, PA	Kirby Center
Thu	05/2	Collingswood, NJ	Scottish Rite Auditorium
Fri	05/3	Baltimore, MD	The Modell Lyric

EUROPE

DATE		CITY	VENUE
Thu	5/9	Edinburgh, UK	Playhouse
Sat	5/11	Gateshead, UK	Sage
Sun	5/12	Manchester, UK	Bridgewater Hall
Mon	5/13	Birmingham, UK	Symphony Hall
Tue	5/14	London, UK	The Palladium
Thu	5/16	Ostend, BEL	Kurssal
Fri	5/17	Amsterdam, NLD	Rai Theater

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Frank Zappa Podcast.

Q: Tell me about your life as the trusted Vaultmeister and working in the Frank Zappa world the last quarter of a century.

A: In the early days Gail Zappa was focused on releasing things Frank had already finished. But we have the opportunity to go into the vault and start mining through it and finding things. And me, being a fan I come from a fan's perspective first. What hasn't been exploited? What are the most wanted things? What are the things I would like to see? And then I collaborated with Gail.

"We were legally bound in the beginning to do certain projects owing to a contract thing.

What Gail was doing was releasing Zappa Records via mail order. That was one way she was able to get things out that would help supplement the company that wouldn't interfere with the contracts with the other things that were happening.

"In 2012 we got everything back and decided to do the full scale re-mastering simultaneously by then we were starting to release more things from the vaults: More concert releases, more specialty items like the *Joe's Corsage* series. And once the full scale re-mastering of the catalog happened it wasn't long after that Gail passed.

"Now the way things are working, is I'm in charge of all of that and Ahmet and I collaborate. And Ahmet likes to be the one to help out with. Making final decisions, artwork and art design. Things like that. But I'm the guy in the vault all the time getting the materials out for future projects.

"It's different now. But I still feel the same excitement and the same goosebump type things. And the same things from Frank that I did when I was with Gail. And it was hilarious. She would bring things to my attention

Q: Along with the Zappa Family Trust you've also made available rare items and mono mixes geared for events like Record Store Day. The next one is April 13, 2019.

A: As for Record Store Day, I remember Gail embracing it when it was infancy and first starting. I'm a music nut. I grew up with vinyl so I have a very aware with the resurgence of vinyl. And to celebrate Record Store Day, the Zappa Family Trust wanted to participate and prioritize some specific items because we knew we had things we could offer for these formats.

Q: Take me through the process of developing and issuing 2019's Zappa In New York

A: As for the new releases, like *Zappa in New York*, in particular, a lot of the stuff we've been doing lately has been with anniversaries in mind. Because that's one of the things I'm noticing Ahmet likes to prioritize. Especially with the vinyl reissues as well. For *Zappa in New York*, obviously the shows were in 1976, and we had already passed that, but the eventual release of the record was in '78.

"So last year was 2018, the 40th anniversary. So I said 'there is absolutely a massive project that we can do from the remaining material from those concerts.' And, we have amazing pictures from Gail. 'Cause she shot it. We had the radio advertisements that Don Pardo did. We wanted to make this a real special one.

"Now in the case of this box set a lot of the collectors that want full shows. In the case here the performances are sort of loose in spots on some stuff. You had

CONTINUED ON PAGE 22

GEM Dandy™ PRODUCTS INC.

The PolyTable SUPER12 version adds to the already excellent performance of the PolyTable STANDARD9. Reviews by Absolute Sound–Product of the year, Michael Fremer's excellent review, Stereophile-class B, Home Theater Hifi and Record Collectors News. And the most important many reviews by the owners.

Metal or glass anywhere in the support or damping path is detrimental to performance. The spindle and motor are the only parts manufactured from metal. The PolyTable is manufactured from a low resonant top polymer compound with a plinth resonance of about 19 HZ. A silent oil well bearing is used.

A Jelco 12 inch tonearm (three to choose from) is used. Much lower tracking distortion than a 9 inch arm. Easy VTF, VTA, SRA, azimuth (with HS-25 headshell) and anti-skating adjustment. Comes with a Audioquest interconnect cable. Others available.

Fluid damped motor: helps by broadening torque Q and damping vibrations. Listening to the PolyTable Super12 with an electronic stethoscope produces virtually no noise. More noise = less sound quality.

Digital Motor Drive: The DMD affords totally isolation from power line trash by using a regulated DC power supply and a microprocessor, employing crystal controlled adjustable dual oscillators (3 parts per million accuracy) for sine and cosine motor drive voltages. Speed sweep is plus or minus 2 percent.

The PolyTable SUPER12 is a product of 37 years of turntable design (George Merrill). It is aimed at the music lover who wishes for a state of the art product that is affordable, very easy to setup and above all **sounds fantastic**. Compare it to turntables costing 10's of thousands of dollars. A video is available — https://www.youtube.com/watch?v=DfSv9PXO3b0

Also available is the PolyTable STANDARD9 $1795.00

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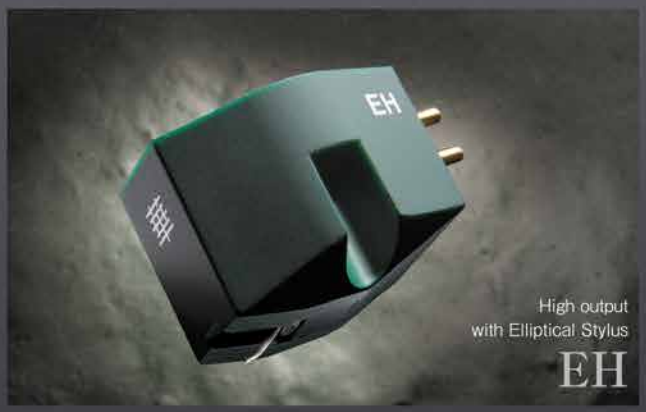
HANA



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CONTINUED FROM PAGE 20

a horn section that didn't have much time to rehearse. And Frank literally the night before was making horn arrangements and bringing them in the next day.

"You have to remember too that up until this point with this band, and with the inclusion of the horns there really wasn't that many instances where Frank had this kind of expanded lineup. In this instance you've got a full-fledged horn section, and you've got [percussionist and synthesizer player] Ruth Underwood back, and this was the last time that she participated with Frank. So that alone is historical.

"Then you've got Terry Bozzio, an exceptional drummer. And Ray White who can sing his ass off. And he was brand new at the time. Keyboardist Eddie Jobson from Roxy Music and bassist Patrick O'Hearn. It was his first tour. David Samuels on timpani.

"They had only toured a little bit. But they were hungry. And then this horn section. It was a special moment in time for Frank. It was a band that only lasted for these shows if you think about it.

Q: The label is also active in issuing mono and vinyl recordings. It's part of your restoration work.

A: Mono is an art form. And you really have to know how to blend and where to place everything so that it's not getting hidden in the depth field.

"There's an experience with vinyl that you don't get with anything else. Because everything is much more intent behind it. You have to focus on that twenty minutes and have turn the record over because you want to hear it. You also have real estate. You have great packaging that you can check out as well as liner notes and pictures. It's big. You can hold it. It's part of an experience that you don't get with the other formats. My family exposed me initially to vinyl.

"Even though vinyl is a pain in the ass when it comes to mastering for sound and all that stuff, and because of its limitations, there are things about digital that actually are very welcome. And I know Frank loved bringing them into the digital world because finally he didn't have to deal with the shit he was dealing with in the analog world.

Artwork from The Bizarre World of Frank Zappa

Q: In your vault endeavors and recording tape investigations what are the type of things that became evident to you discovering Frank Zappa's creative life?

A: When you are in the vault you can see why a lot of what was in his brain as far as selecting the best performances, things that he liked. You can see the trail of tape that he left behind. The build reels and the way he worked. So I can see all the things that he prioritized over the years that didn't make it out to the market and things that didn't.

"Frank was aware of documentation. He was doing that when he was able to afford a tape deck. I mean, back way before he was in his first studio. He was making field recordings and interviewing his friends and he would roll tape in the middle of his living room when people were just hanging out.

Q: Do you at times feel the vibe or guidance from Frank or Gail when you are doing research and preparing tapes earmarked for longtime fans and new ears?

A: Yes, but it's more like signs I get from them. For *The Bizarre World of Frank Zappa* hologram tour we're doing right now one of the things that Ahmet wanted to do was find a song, that was a rare song, that no one really knew that featured Frank and a special guest.

"So I found this one song, and it might be in the hologram show. And here's an example. As I was listening to the song, there's a section in the song where you can hear the vocals, and Frank says 'wanna see a hologram 1, 2, 3?' This was recorded in 1975. And I found this song. Oh my God. I played it over the telephone to Ahmet. 'Listen to what he just said!' It's things like that that used to happen with Gail and me in my office.

For more information: zappa.com, facebook.com/zappa, twitter.com/zappa

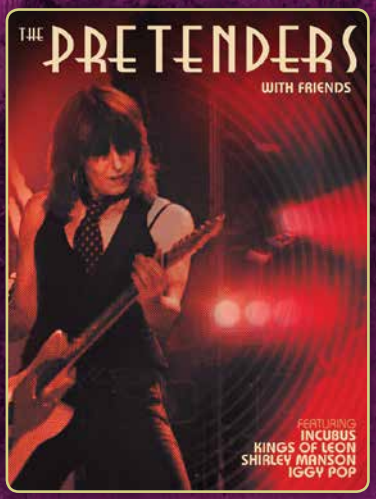
Harvey Kubernik is an author of 15 books. His literary and music anthology Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection Vol. 1, was published in December 2017, by Cave Hollywood. Kubernik's The Doors Summer's Gone was published by Other World Cottage Industries in February 2018.

During December 2018, Sterling/Barnes and Noble published Kubernik's The Story of The Band From Big Pink to the Last Waltz. This century Harvey penned the liner note booklets to the CD re-releases of Carole King's Tapestry, Elvis Presley The '68 Comeback Special, The Ramones' End of the Century and Allen Ginsberg's Kaddish.

Kubernik's writings have been printed in several book anthologies, including The Rolling Stone Book of the Beats and Drinking with Bukowski. He is the project coordinator of the recording set The Jack Kerouac Collection.

In November 2006, Harvey Kubernik was a featured speaker discussing audiotape preservation and archiving at special hearings called by The Library of Congress and held in Hollywood, California.

THE NEWEST & GNARLIEST



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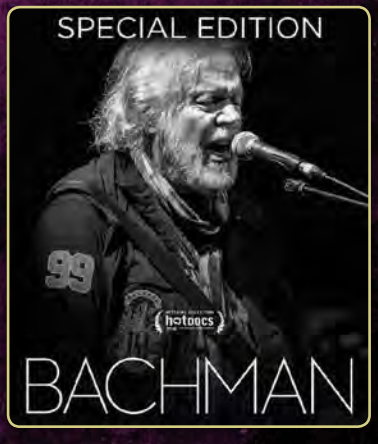

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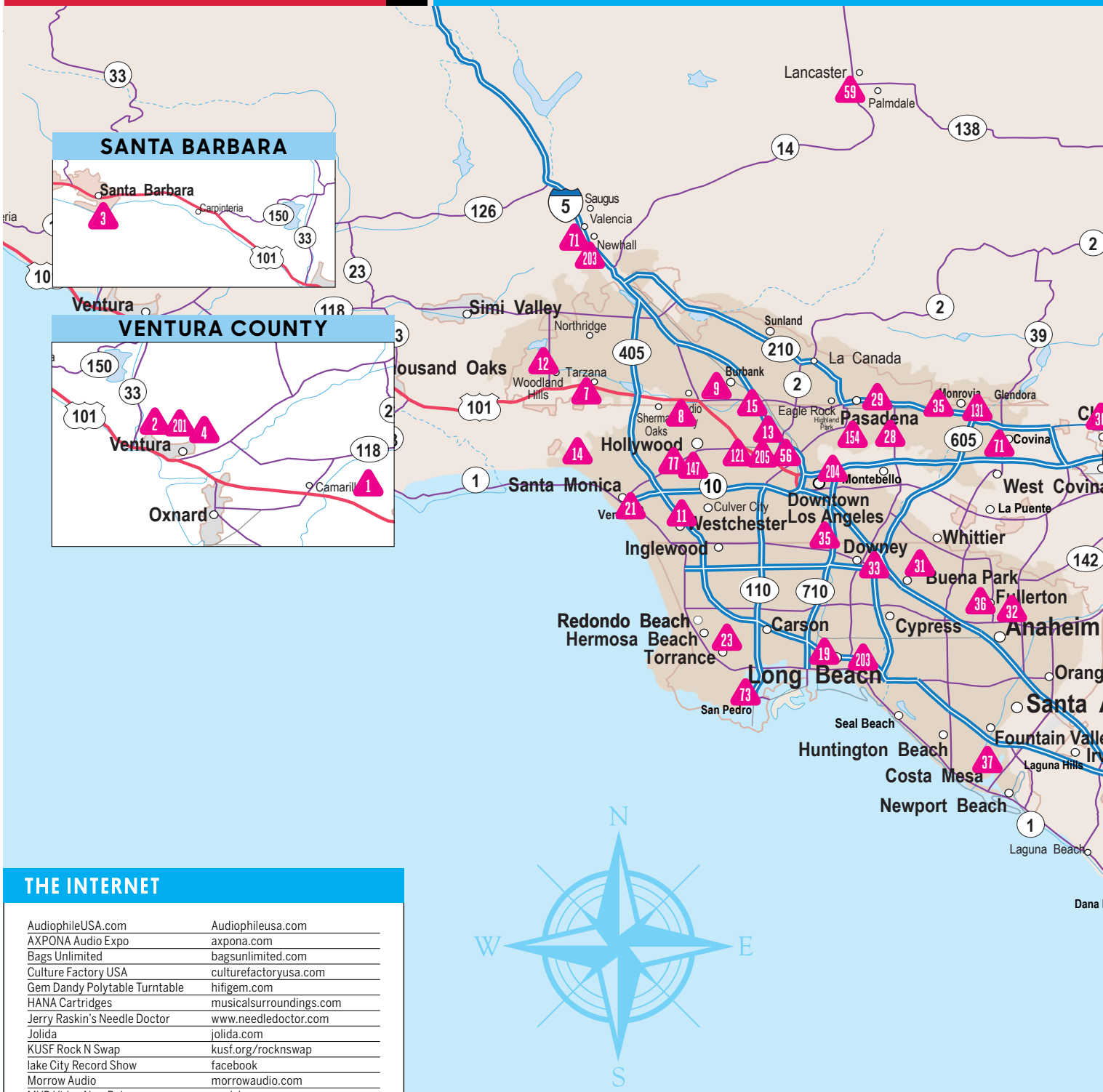

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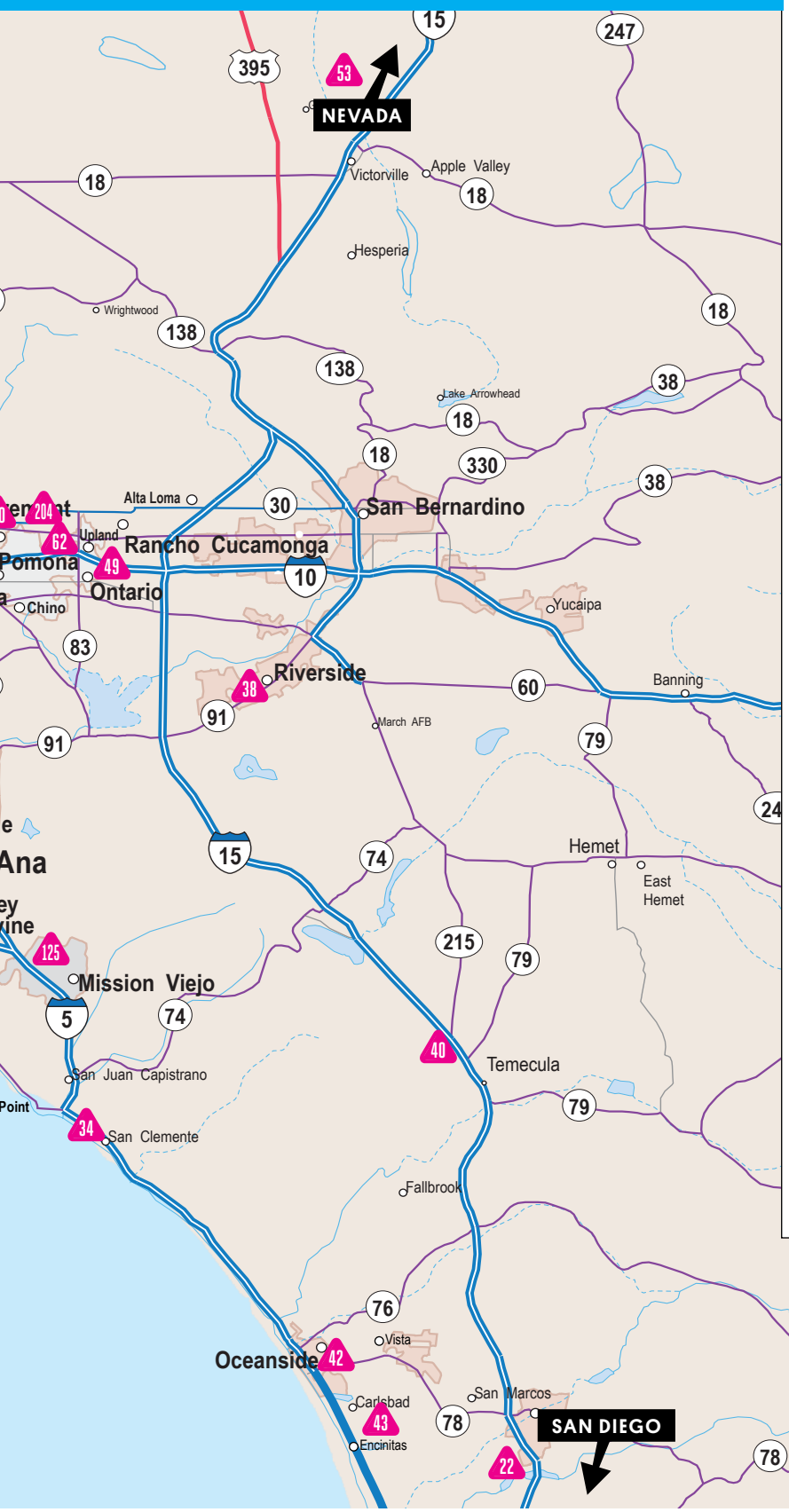
ER MAP | SOUTHERN CALIFORNIA AND BEYOND



SANTA BARBARA/VENTURA COUNTY

1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001
2	American Pie Records	1412 Tower Square #2	Ventura	91502

ANTELOPE VALLEY

59	Voodoo Vinyl	765 W Lancaster Blvd	Lancaster	93534

SANTA CLARITA VALLEY

71	Boho Records & Rags	24827 Railroad Ave	Newhall	91321
203	Voodoo Vinyl	24269 Main Street	Newhall	91321

SAN FERNANDO VALLEY/BURBANK/GLENDALE

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
13	Mono Records	1610 East Colorado	Glendale	91205

LOS ANGELES / SANTA MONICA

11	Soundsations	8701 La Tijera Blvd	Westchester	90045
14	Record Surplus	12436 Santa Monica Bl	W. Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
56	Caveman Vintage Music	3231 N Main St	Los Angeles	90031
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
154	Gimme Gimme Records	5810 N Figueroa St	Los Angeles	90042
35	George Meyer Audio	4844 W. Jefferson Blvd	Los Angeles	90016
147	High Fidelity	1027 North Orange Drive	Los Angeles	90038
204	Common Wave	1451 E. 4th St. Ste. 108	Los Angeles	90033
205	Pop Obscure Records	5215 Hollywood Blvd	Los Angeles	90027

LONG BEACH / SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
23	PM Sounds	1115 Sartori Avenue	Torrance	90501
73	JDC's Record Shop	447 W 6th Street	San Pedro	90731

SAN GABRIEL VALLEY AREA

28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016
29	Audio Element	117 E Union St	Pasadena	91103

CLAREMONT / POMONA / ALTA LOMA

30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	235 E 9th Street	Upland	91786
204	Upscale Audio	2058 Wright Ave	La Verne	91750

ORANGE COUNTY

31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
34	Moldy Toes Records	217 S. El Camino Real	San Clemente	92672
36	Black Hole Records	115 S Harbor Blvd.	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627

RIVERSIDE COUNTY / PALM SPRINGS / PALM DESERT

38	Mad Platter	1223 University Ave	Riverside	92501
40	Old Town Records	42012 Main Street	Temecula	92590

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
22	M Theory Records	827 W. Washington Ave	San Diego	92103

BEYOND CALIFORNIA

LAS VEGAS, NEVADA

53	Wax Trax	2909 S. Decatur	Las Vegas	89102

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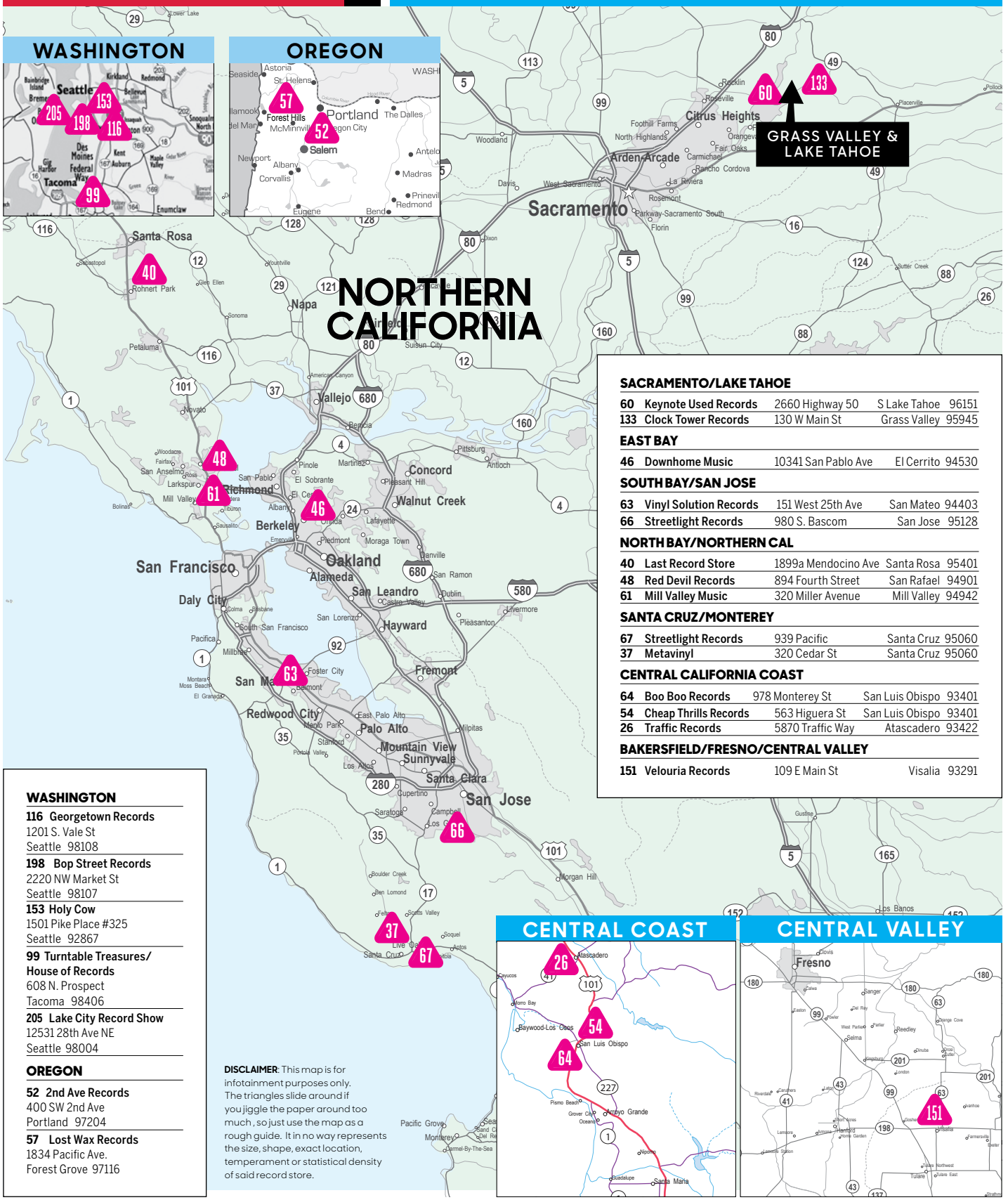

SACRAMENTO/LAKE TAHOE

60	Keynote Used Records	2660 Highway 50	S Lake Tahoe	96151
133	Clock Tower Records	130 W Main St	Grass Valley	95945

EAST BAY

46	Downhome Music	10341 San Pablo Ave	El Cerrito	94530

SOUTH BAY/SAN JOSE

63	Vinyl Solution Records	151 West 25th Ave	San Mateo	94403
66	Streetlight Records	980 S. Bascom	San Jose	95128

NORTH BAY/NORTHERN CAL

40	Last Record Store	1899a Mendocino Ave	Santa Rosa	95401
48	Red Devil Records	894 Fourth Street	San Rafael	94901
61	Mill Valley Music	320 Miller Avenue	Mill Valley	94942

SANTA CRUZ/MONTEREY

67	Streetlight Records	939 Pacific	Santa Cruz	95060
37	Metavinyl	320 Cedar St	Santa Cruz	95060

CENTRAL CALIFORNIA COAST

64	Boo Boo Records	978 Monterey St	San Luis Obispo	93401
54	Cheap Thrills Records	563 Higuera St	San Luis Obispo	93401
26	Traffic Records	5870 Traffic Way	Atascadero	93422

BAKERSFIELD/FRESNO/CENTRAL VALLEY

151	Velouria Records	109 E Main St	Visalia	93291

WASHINGTON

116 Georgetown Records
1201 S. Vale St
Seattle 98108

198 Bop Street Records
2220 NW Market St
Seattle 98107

153 Holy Cow
1501 Pike Place #325
Seattle 92867

99 Turntable Treasures/ House of Records
608 N. Prospect
Tacoma 98406

205 Lake City Record Show
12531 28th Ave NE
Seattle 98004

OREGON

52 2nd Ave Records
400 SW 2nd Ave
Portland 97204

57 Lost Wax Records
1834 Pacific Ave.
Forest Grove 97116

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Double Decker Delights

For the past 23 years, Allentown, Pennsylvania's Double Decker Records has been introducing music lovers of all ages to the magic of vinyl

BY NICK ARIETANO, JR.

THIRTY-THREE AND A third, forty-five, and extended-play are names that have become more and more relevant in the past decade. Collecting vinyl is now part of every music fan's psyche. It's refreshing to witness people of all ages adding record albums, 45rpms with picture sleeves and imported EPs to their musical libraries. Some are just discovering The British Invasion, punk, alternative and jazz for the first time, while others from The Baby Boom generation are looking to upgrade their worn out copies of *Meet The Beatles*, *Kind of Blue* or *The Song Remains The Same*.

On Saturday, March 9, I made my weekend pilgrimage to Double Decker Records on 808 Saint John Street in Allentown PA. For 23 years and counting, the Lehigh Valley's finest record shop has satisfied thousands of patrons from all over the globe who may be searching for that rare, valuable copy of Pink Floyd's *The Piper At The Gates of Dawn* in mono or stereo on the original Tower label, as well as those who are seeking out a *Yesterday and Today* First-State Butcher Cover.

Whether one is a connoisseur or just starting to enjoy the record collecting hobby, Double Decker is the place to be. They have a multitude of LPs, 45s and picture discs to choose from. There's something for everyone here. Over the past few years, owner Jamie Holmes and fellow employee Chris Bickert have remodeled the shop which now contains more bins of LPs priced from $1–$3 and a section of 45s priced from $2 and up. Jamie and Chris are more than happy to assist customers with their want lists and are updating their "New Arrivals" LP and 45 categories daily. Being a huge fan of 45s, especially the flip-sides, I always browse the singles section before making my way to the new arrival LP bins. I was delighted to find mono/stereo promos of The Rascals' "Brother Tree" "Little Willy" by The Sweet, a "For Jukeboxes Only" press of The Proclaimers "(I'm Gonna Be) 500 Miles" on green vinyl and a stereo promo of "I Got You" by Badfinger.

Digging for, and finding, the rare vinyl at Double Decker Records

Double Decker Records gets many rarities coming through its doors. Some include an original U.S. copy of The Zombies *Odyssey and Oracle* on Date Records (according to employee Chris Bickert it's the rarest record to come in to date), The Capitol Records documentary LP *LSD* in mono TAO 2574 and a Mobile Fidelity version of The Moody Blues *Days of Future Passed*.

Saturdays are the busiest at Double Decker (one would think every Saturday was Record Store Day). Customers flooded the rock, pop, indie, rap/hip hop, Mobile Fidelity and Beatles sections. One customer hand a handful of Beatles records and singles including an original stereo press of *Revolver*, *Abbey Road*, an interview picture disc and various Beatles singles, while others found various jazz compilations, an original 1968 *Planet of The Apes* soundtrack and a first-press of The Yardbirds' *For Your Love* in stereo.

Jamie Holmes, owner of Double Decker Records (hours Tuesday through Thursday 11am–6pm, Friday 11am–8pm and Saturday 11am–6pm), graciously took some time out of the busy day to speak with *Record Collector News*:

"It's a very busy day today. People were actually asking if it was Record Store Day today and thought we were giving something away for free (laughs)! It's the first warm, dry Saturday we've had in awhile so the store is definitely packed. Overall Saturdays are pretty chaotic in here — in a good way."

I asked Jamie what the rarest records were that came in to Double Decker over the last week.

"Over the last few weeks some people brought in a nice collection of sealed, original late '70s/early '80s funk, soul, disco, R&B, a bunch of Mobile Fidelity (pressings) including The Beatles, David Bowie, Marvin Gaye. Lately we're getting more customers of the Baby-Boomer generation,

CONTINUED ON PAGE 30

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Jamie Holmes, owner of Double Decker Records

CONTINUED FROM PAGE 28

ages mid 40s to 70s. We still get high school kids, even younger who come in and shop. It's definitely changed. We used to get a much younger crowd. Some of our eldest regulars are in their 80s.

"There's a jazz collector who still comes in here searching for everything in the genre on Columbia Records and has 30,000 records in his basement.

"We do order new releases and flip the new arrivals bin pretty much every week or so. As far as new releases we get hip hop, Childish Gambino… artists like that."

Being a customer for 13 years, I have always been satisfied with the quality of product at Double Decker Records. The condition of records is the primary concern with Jamie.

"I'm a little condition critical, sometimes. It's a good thing, but sometimes a little too much. I'm starting to ease off a little bit, because (if a record has) a little hairline scratch on it, I would put it in the 50 cents room (author's note: there are some hidden gems in that section as well). It would still be a fine record. I'm learning not to cut myself so short on everything.

The Beatles vs. The Four Seasons is one of the many gems Jamie has had come through the shop, as well as some 2nd State Paste-Over *Yesterday and Today* Butcher Covers:

"I've had maybe five (*The Beatles vs. Four Seasons*) come in over the years. One sealed, a stereo copy with a poster [and] a mono copy with a poster. I've had at least 10-dozen, maybe more 2nd state *Butcher* covers, one that was insanely clean in the shrink wrap."

Double Decker Records also sells turntables and receivers, 45-rpm adapters, record cleaning accessories, 12-inch poly sleeve covers, paper inner sleeves for both 12-inch and 45, as well as Double Decker hoodies, T-shirts and much more.

Contact Jamie Holmes and Chris Bickert at 610-439-3600 to set up an appointment if you're interested in trading or selling your collection of vinyl.

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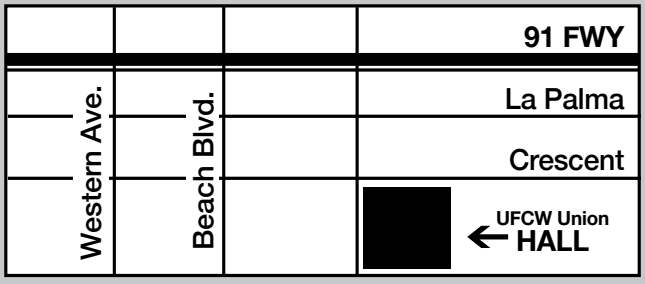

UB40: For the Many

Robin and Duncan Campbell on why bands break up, their political songs and their new album, *For the Many*

British reggae group UB40 at the Birmingham Symphony Hall , 2010

EGGHEAD06/WIKIMEDIA COMMONS

UB40 ARE RENOWNED FOR THEIR political songs and there are several more on the new album, including Gravy Train, Poor Fool *and* I'm Alright Jack. *Was the title of the new album inspired by Labour's slogan, "For the many and not the few"?*

Robin: "Yes, absolutely. We're nailing our colours to the mast as we always do, and we've met Jeremy Corbyn several times. He even came to see us play at the Royal Albert Hall but it was young people who overwhelmingly voted for Corbyn, and that gives me hope for the future."

Duncan: "It's the first time I've felt excited by politics for a very long time. I never signed up to the Blairite thing at all but I've managed to snatch a few words with Corbyn and he's bloody marvelous. It was like meeting Nelson Mandela, I'm telling you!

"I'm Alright Jack *was originally called* Typically Tory *but refers to any one of those careerist bastards, no matter what they're called or which party they belong to, because we live in an era where someone can get a massive payout for getting it wrong. Once you're on the gravy train, it really doesn't seem to matter what you do."*

Robin: "It's about anyone who sets out to feather their own, but Duncan came into his own on this album because those are the best lyrics he's ever written, without a doubt."

There's a lot of dub reggae on this latest album, just like on your first two albums. Is it true that UB40 were originally intended to be a dub band, and Duncan was your first choice as lead singer? Also that you're going to release a dub album of For The Many*?*

Robin: "Yes, on all counts. Back in 1978, Ali originally wanted us to be a dub band but we told him we'd never get anywhere doing that. I said, "The only way I'm joining this band is if there's singing in it and you're the lead singer", but he didn't want to do it. He wanted to play drums and that's when I first encouraged Duncan to join us, because the three of us had been singing together from childhood."

Duncan's first full album with the band was Labour Of Love IV. *Didn't this represent a major turning point for UB40?*

Robin: "Yes, because we were all there in the same room, jamming on the songs and we recorded the tracks live, without so much as a computer in sight and it was fabulous. We were definitely happy to be back as a band and reliving the kind of chemistry that comes from working together, and Duncan fitted straight in. He enabled us to keep that UB40 sound because of the brotherly vocal blend. When he sings some of the older songs, like "Food For Thought" or "One In Ten," he sounds amazingly like a young Ali."

Everyone but Brian contributed songs to the new album. Is this unusual?

Robin: "Yes, it's unheard of! Everybody felt inspired, but that's what being in a band is about, because when someone writes a lyric we then all contribute ideas until we come up with something that's made between us. That's how it works."

UB40 have the Midas touch when it comes to reworking classic Jamaican reggae hits.

CONTINUED ON PAGE 34

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Duncan Campbell with UB40 at the State Theater in Sydney, Australia

EVA RINALDI/WIKIMEDIA COMMONS

CONTINUED FROM PAGE 32

However, there's only one on the latest album, which is lead single "Moonlight Lover" — a cover of the Joya Landis rocksteady hit, sang by Norman. He's UB40's percussionist, so what's the story behind this?

Robin: "That was one of the first records Norman ever heard as a kid. He's always loved it and it was him who got Gilly G to demo the tune with him soon after we'd done the Promises And Lies tour. If you know Norman, you know that he absolutely sings from the bottom of his heart, but "Moonlight Lover" stayed in the archives for years before we decided to release it. Gilly was doing a day job by then but we'd kept in touch, so we rang him and said, "We're just about to release that track you did with Norman all those years ago. We've re-recorded everything on it except your vocal and we're going to release it as a single, so do you want to come and perform it at the Albert Hall next Tuesday?""

Duncan: "He was brilliant as well. He absolutely killed it."

Right from the start, UB40 has been run along democratic lines, with each member having an equal share. Is that still the case?

Robin: "Yes, totally. When most bands break up they blame it on musical differences, but it's usually financial differences when the other members see just one or two guys earning all the money from songwriting. Then they'll start fighting to get their stuff recorded, which can lead to bands accepting inferior songs. That's why we said, "No matter who does what, we'll split everything, and every song will be a band composition." We may acknowledge that so and so wrote certain lyrics, but financially everything's shared between the band members, and still is.

"Remember, it took Ali 30 years before he started to say "I should be earning more than anyone else," and that wasn't down to his composing, because he never wrote any lyrics. It was down to him being lead vocalist and thinking he was therefore more important than the rest of us."

Bassist Earl Falconer wrote Whatever Happened To UB40? *Is this a message to the three members who left the band?*

Robin: "Well that's Earl's take on the spilt, but he wrote it after we took part in a documentary which purported to be neutral, but wasn't. The filmmakers spoke to me, Brian and Jimmy but didn't ask Earl and Norman

CONTINUED ON PAGE 36

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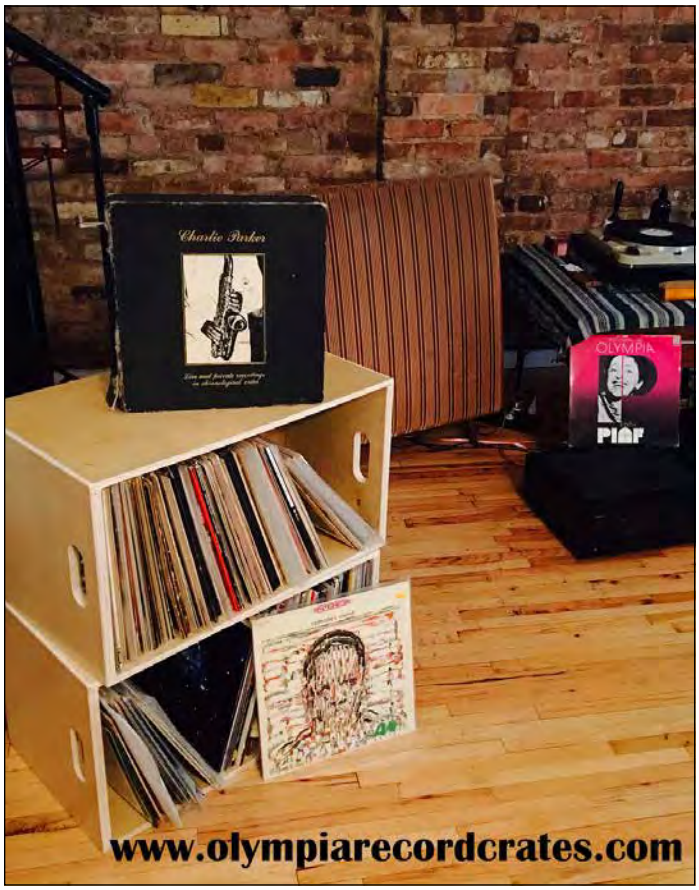

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CONTINUED FROM PAGE 34

a single question despite them being founder members - unlike the two guys with Ali. Earl was left feeling annoyed and frustrated because after Astro quit people on Facebook were saying that he would be next. That's why Earl wrote that song — it was to let everyone know he was never going to leave the band, and that those who'd already done so were traitors."

Earl has been involved with several side projects over the years, most notably Circus Records — a label that's credited with having brought dubstep to the mainstream. How does this impact on what UB40 are doing?

Robin: "Well, Earl's tracks are much more street than what we usually do, but that's the kind of music he produces for himself. He's a jungle freak and that's always going to inform the stuff he brings us. I know there's a section of our audience that will find them too extreme because they're more into rocksteady and

UB40s Robin Campbell in Birmingham, Oct. 2010

EDGEDADO/WIKIMEDIA COMMONS

lovers' rock, but those tracks are great for the album and bring another flavour that's likely to attract younger people who don't usually listen to UB40."

There's talk of a collection of collaborations and remixes to be released shortly after the release of For The Many. *What can you tell us about this?*

Robin: "What started out as a simple idea has resulted in this fifteen-track album called *Bigga Baggariddim* that's in the same vein as *Baggariddim*, which we did in 1985 with some Birmingham rappers. In fact, two of the guys who deejay on that album, Slinger and Pablo Rider, also appear on the main album as well as the collaborations album. Dubmatix, Freestylers, Danny WAV and others have done remixes, something that'll have crowds blowing their whistles and going crazy, and we have Kabaka Pyramid on the main album too, who's really articulate. He responded straightaway.

"Then there's KIOKO, a local Birmingham band who are on the verge of happening and House Of Shem, who we've worked with in New Zealand. They did three songs but there have been quite a few people who've wanted to get involved. We've also got tracks with Black Hero, Inner Circle, Tipper Irie, Leno Banton, Gilly G and Winston Francis, the original Mr. Fixit. We've even got a song with General Zooz from the Indian reggae band Reggae Rajahs, who opened for us when we played in Mumbai."

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Jerry Garcia, Bluegrass Edition

In 1975, during a Grateful Dead's hiatus, Garcia produced a seminal album for the bluegrass super group called the Good Old Boys

BY HARVEY KUBERNIK

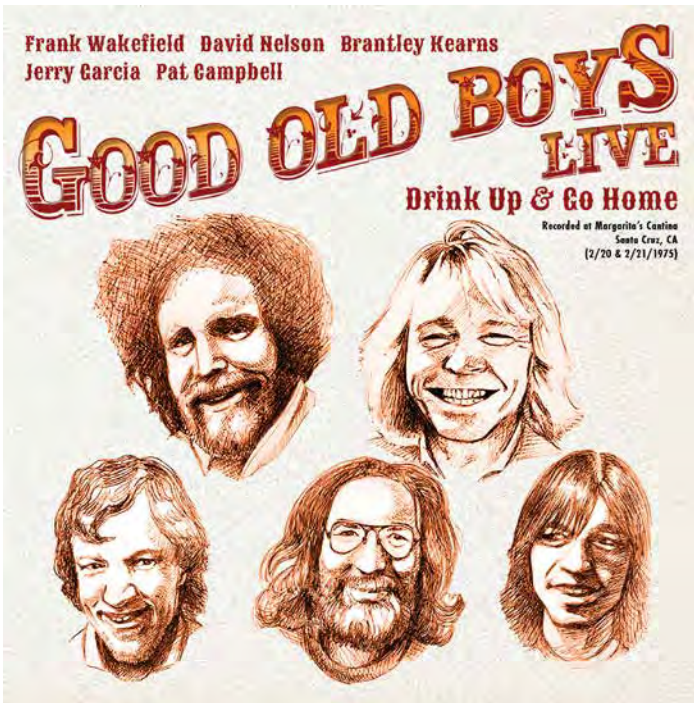
MOST JERRY GARCIA fans know of his early interest in bluegrass music, which was an essential part of Garcia's development as an instrumentalist and songwriter, but many Garcia fans are unaware that in 1975, during a Grateful Dead's hiatus, Jerry produced a seminal album for another legendary bluegrass super group called the Good Old Boys, featuring guitarist David Nelson from the New Riders of the Purple Sage, and Frank Wakefield, one of the greatest mandolin players in the genre.

The Good Old Boys made one album for Round Records, recorded up at Mickey Hart's Ranch. Shortly after completing the Good Old Boys album, the group decided to do a series of live shows, but during that time period, two of the key players from the original studio lineup were unavailable to go on the road.

In a conversation with bassist Pat Campbell, Garcia mentioned that he would love to sit in on banjo, and with Jerry's participation, and the addition of fiddle player Brantley Kearns, a new version of the Good Old Boys emerged, ready to hit the club circuit.

On February 20th and 21st in 1975, the Good Old Boys played for two nights at Margarita's Cantina in Santa Cruz. The performances were well received, with outstanding singing, blistering mandolin and violin solos, and a crowd pleasing vibe that's apparent from the moment the band took the stage.

Out now is a new unearthed live recording of the Good Old Boys from two shows those evenings at Margarita's Cantina. These February 1975 live dates were recorded by John Cutler on Owsley "Bear" Stanley's Nagra 2 track recorder.


Frank Wakefield David Nelson Brantley Kearns
Jerry Garcia Pat Campbell
GOOD OLD BOYS LIVE
Drink Up & Go Home
Recorded at Margarita's Cantina
Santa Cruz, CA
(2/20 & 2/21/1975)

The live recording, produced by Campbell and David Nelson, contains 21 traditional tunes including "Orange Blossom Special," "Here to Get My Baby Out Of Jail," and "T for Texas." There are three Wakefield compositions, "New Camptown Races," "Leave Well Enough Alone,' and "Jesus Loves His Mandolin."

Campbell, the standup bass player on these shows spent three years since 2015 trying to secure a record label and retail outlet for the tapes he's sheltered since 1975.

Here, for the first time, thanks to a full restoration of these 2-track tapes, fans can finally hear this music on Rockbeat Records.

Pat Campbell has performed/recorded with Jerry Garcia, Big Joe Turner, Michael Bloomfield, New Riders Of The Purple Sage, Bernie Leadon, Lowell Folsom, David Nelson, Mark Naftalin, John Sebastian, Ramblin' Jack Elliott, Keith & Donna Godchaux Band, Frank Wakefield, Don Reno, and John Herald. Pat is a founding member of Stockton's Water Brothers.

Campbell first encountered Jerry Garcia in 1974 at the Marin County Bluegrass Festival. Their musical paths crossed in the Bay Area. Garcia did shows with the Good Old Boys between 1974 and 1978.

"Jerry was always out there wanting to play music," reflected Campbell in a 2019 interview I conducted with him.

"Working with Jerry at that time, he was such a figure in that Grateful Dead scene, and it was hard for me to take sometimes, but working with him was just like working with a fellow musician. He was 'Jerry Garcia' but that kind of left after about five minutes. He became a band member. He was a gentleman and always very nice to me. 'You need a banjo player?' And he'd sit in with the band. Jerry was just intuitive on all kinds o finstruments.

"David Nelson and Frank Wakefield put the repertoire together," explained Campbell. "Jerry picked a song to sing but he wasn't like a focal point or anything. The band was centered around David Nelson and Frank Wakefield. They picked the songs. They had it all together.

"We did a rehearsal the night before these shows. John Cutler then had enough sense to bring a Nagra two-track tape recorder and told me to get some 1/4 inch Scotch tape. John borrowed Owsley "Bear" Stanley's Nagra 2 Track Recorder that recorded this. The tape was in really good condition.

"I kept the tape for quite a while and didn't know if I wanted to release it. I played it for a few people. 'You should try and get this out' especially after Jerry died," he volunteered.

"In 2015 I decided that I should get this out. And I approached Jerry's daughter if she could help. Later on I was introduced to somebody else who got me to somebody else who got me to the

CONTINUED ON PAGE 40

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record label."

In 1976 I interviewed Jerry Garcia in Mill Valley. Jerry reinforced the flexibility he had with the Grateful Dead, pursuing side and solo projects and sitting in with musicians for live gigs.

"It works beneficially. Doing things with other people, you can appreciate the uniqueness of each situation a little better. I like the live experience. That's where it counts. That's when music is real. It's real in that situation. That's the situation that I feel I have the greatest sense of personal responsibility about. I don't mind putting out a bad record, but I really hate a bad concert. That really is depressing.

> "He was 'Jerry Garcia' but that kind of left after about five minutes. He became a band member. He was a gentleman."
>
> PAT CAMPBELL

"It also has to do with a thing of allowing each person to have their personal space," underscored Garcia. "We don't tell each other what to do. I think, because our relationship is part of the family concept that comes into play at this point. We're involved even if we don't want to be. The thing is that we can disengage, and also, if we want to, we can engage. And I think having that option is a must."

Good Old Boys Live Drink Up & Go Home, 2- CD Set is out now.

Harvey Kubernik is an author of 15 books. His anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection Vol. 1*, was published in December 2017, by Cave Hollywood. Kubernik's *The Doors Summer's Gone* was published by Other World Cottage Industries in February 2018. During December 2018, Sterling/Barnes and Noble published Kubernik's *The Story of The Band From Big Pink to the Last Waltz.*

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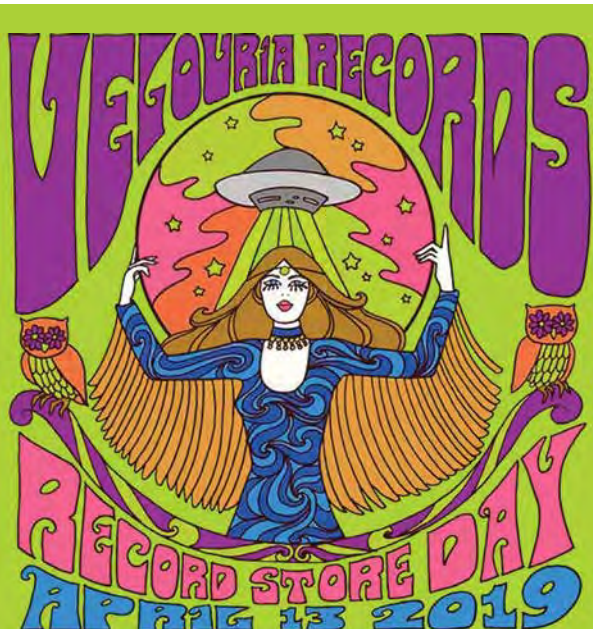

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John Coltrane's Pivotal Year

BY ARMAND LEWIS

AT THE END OF 1957, JOHN Coltrane had gotten his act together. Having lost his position with Miles Davis' quintet in early 1957 due to a debilitating narcotics addiction, a newly clean and sober Coltrane would spend the later part of that year honing his skills alongside Thelonious Monk while appearing as a sideman on recordings for the Prestige, Blue Note and Bethlehem labels. Coltrane would also record his first LPs under his own leadership. *Coltrane* (Prestige 7105), and *Cattin' with Coltrane and Quinichette* (Prestige 7158) were recorded just after signing with Prestige in the early part of the year.

When John Coltrane signed with Prestige in early '57, he had previously agreed to sign with Blue Note — going so far as to accept an advance payment on his first LP for the label. Becoming an exclusive Prestige artist would require giving back that advance. Wanting to keep the payment, Coltrane convinced Prestige owner/producer Bob Weinstock to allow him to make the one LP he had agreed to. That album would become *Blue Trane*.

Having completed that obligation, Weinstock put John Coltrane to work through the remainder of 1957 — mostly as a sideman for pianist Red Garland. But in January of 1958, the tenor player would burst forth with a rapid fire series of Prestige sessions that would basically define his talent and solidify his place in jazz history.

The 37 selections that comprise the new set *Coltrane '58: The Prestige Recordings* (available on Craft Recordings LP or CD sets) feature 'Trane along with his Miles Davis Quintet bandmates pianist Red Garland and bassist Paul Chambers, along with drummer Jimmy Cobb, who would be joining the Davis group the following year. Additional sidemen, mostly from Prestige's extensive roster of jazz artists, include trumpeter Donald Byrd, drummer Art Taylor, and guitarist Kenny Burrell.

Producer Bob Weinstock knew he would not be able to hang onto Coltrane past the expiration of his first contract, so as he had previously done with Davis, Weinstock literally stockpiled recordings for release well into the future. These sessions (recorded between January 10 and December 26, 1958) would create a series of LPs that would ultimately be released over a period of literally seven years — the last of which (*Last Trane*) was released in the summer of 1965, where it would compete in the record bins with Coltrane's recently recorded avant-garde albums *Ascension* and *Kulu Se Mama*.

The '58 sessions all follow the general Prestige Records format of extended jams based on recognizable standards and popular jazz compositions. Of the 37 selections recorded that year, Coltrane himself contributes only three tunes: "By The Numbers,"

CONTINUED ON PAGE 46

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SATURDAY APRIL 7

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY APRIL 13

Jaarbeurs Utrecht, The Netherlands Recordplanet - The 51st edition of the Mega Record & CD Fair. Recordplanet.nl

Portland, OR. The Night Owl Record Show. Eagles Aerie 4904 Se Hawthorne. 5-9pm. $2. 503-284-4828 for info.

SUNDAY APRIL 14

Canby, OR. Canby Record Bonanza at Ackerman School. 350 SE 13th. 10am-4pm. 503-651-2780.

SUNDAY APRIL 28

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 562-865-4549 Last Sunday of the month.

Seattle WA. Lake City Record Show. Lake City Community Center. 12531 28th NE. 2 Blocks West of Lake City Way. FREE. 10am-4pm. 206-850-1588

Hollywood, CA. Smiths/Morrisey Convention. The Avalon, 1735 N. Vine St. Hollywood 90028. 6pm-1am. $25. 626-914-5267 for more info.

SATURDAY, MAY 4

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

Chicago, IL. CHIRP Record Fair and Other Delights. Chicago Journeymen Plumber's Union, 1340 W Washington Boulevard,

Chicago, IL. 60607 Early Bird Admission 8 to 10AM; General Admission 10AM to 6PM General Admission $8 Early Bird Admission $25 chrirpradio.org for more info.

Boise, ID. Boise Record Show & Swap. the Basque Center, 601 W. Grove St. in Downtown Boise, 9am-4pm.

SATURDAY MAY 11.

San Clemente, CA. San Clemente High School Record Show. In the Teen Center. Early birds 9am $5. 10am—3pm $3. All proceeds from the door go to the school music department.

Grants Pass, OR. 14th Annual Record Show at Josephine Co Fairgrounds 1451 Redwood Highway. 9am-4pm. $2. 541-245-6758 for info.

Olympia, WA. Olympia Record Show at Elk's Lodge, 1818 4th Ave. 2-7pm $2. 360-357-4755

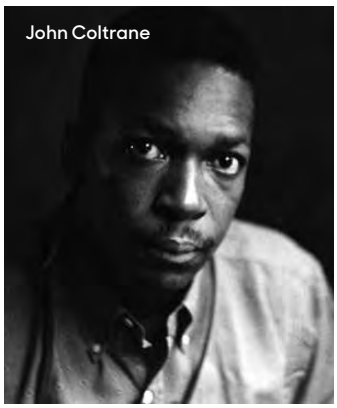
BE BOP CONTINUED FROM PAGE 44

"Black Pearls" and "Goldsboro Express." For someone who would be known as a prolific improviser and composer, this small number of compositions is likely due to the relatively large amount of material required to fill up seven marathon recording sessions. There would simply not have been enough time to write, arrange and rehearse many new tunes as fast as Prestige's schedule required.

Still, one can hear Coltrane stretching his abilities on many of the up-tempo tunes as well as deepening his emotional resonance on the ballads. For example, Billy Strayhorn's "Lush Life," which Coltrane would re-record several years later with Johnny Hartman on vocals for the LP *John Coltrane and Johnny Hartman*, is performed very simply with soft rhythm backing, giving more emotion and poignancy to this recording than the later Hartman vocal version.

Most of these recordings feature the Red Garland trio as the rhythm section. Already accomplished for their backing of Miles Davis' group, the trio would support many of Prestige's sessions of the period. It is difficult to single out any specific tracks for Garland's playing as the trio was consistently strong throughout everything they did throughout the '50s and early '60s — both as a stand-alone trio on their own Prestige LPs as well as backing the likes of Coltrane, Davis and others.

Many of Coltrane's 1958 sessions would be broken up to create albums that took tunes from one session and paired them up with tunes from another date to fill out a full length LP. But on the session from March 7, Coltrane teamed up with guitarist Kenny Burrell for what became the New Jazz album *Kenny Burrell and John Coltrane*. Something of a sequel to 1957's *The Cats* (New Jazz 8276), this session features the return of pianist Tommy Flanagan, but with a tighter rhythm section featuring Paul Chambers (bass) and Jimmy Cobb (drums) and



John Coltrane

omitting the previous LP's trumpet. What had been a really good album the first time, becomes one of the few instances where the sequel is better than the original.

On December 26, 20-year-old trumpeter Freddie Hubbard joined the last Coltrane session for Prestige, making what is likely his first recording date. Appearing on the first three tracks recorded that day, Hubbard comports himself well on "I Do This Because You Are Beautiful," "Then I'll be Tired of You" and "Something I Dreamed Last Night."

And with that last session on December 26 safely on tape, John Cotrane was gone. As Weinstock had anticipated, Atlantic Records scooped 'Trane up at a much higher rate. Wasting no time, Atlantic recorded 'Trane's first LP for them just three weeks later on January 15, 1959.

After their initial releases, The 1958 Prestige sessions would be re-issued continuously in multiple configurations in a "mix and match" series of re-issues in the 1970s and '80s. With this new set (eight LPs or five CDs), the entire series of 1958 recordings — mastered from the original tapes — come spectacularly packaged in a portfolio reminiscent of a 78rpm album book. Complete with forty pages of historical photos and extensive liner notes by noted jazz historian/author Ashley Kahn, this pivotal year in John Coltrane's recorded legacy can at last be enjoyed in its entirety.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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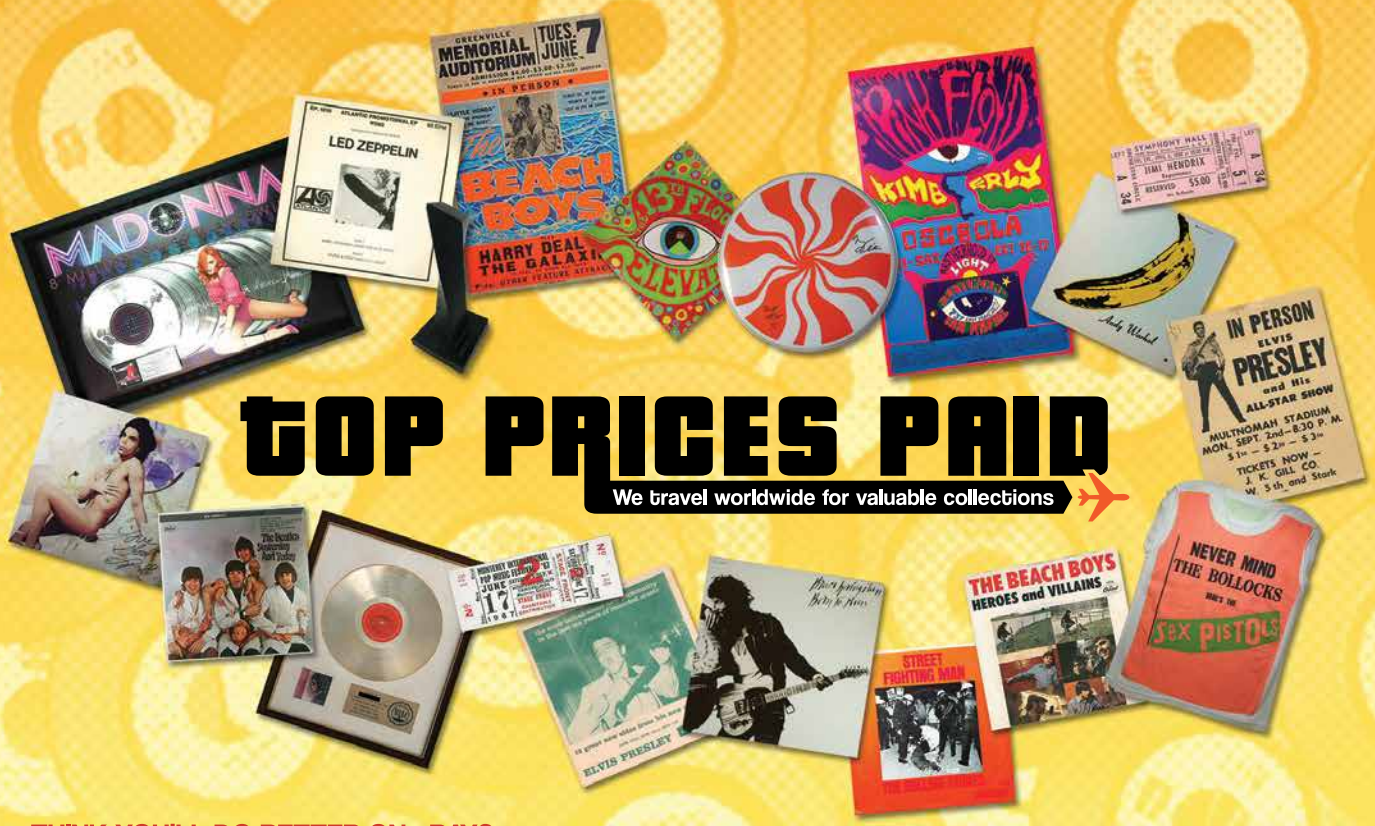

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